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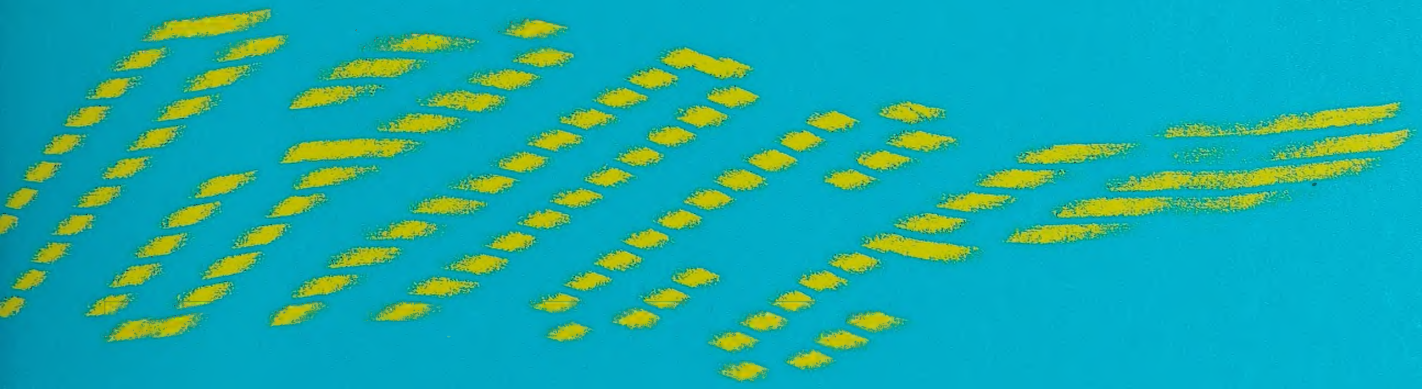
CURRICULUM GUIDELINE

DANCE

DANCE, INTERMEDIATE AND SENIOR DIVISIONS

PART B: PROGRAM PLANNING

1992



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DANCE, INTERMEDIATE AND SENIOR DIVISIONS

PART **B**: PROGRAM PLANNING

1992

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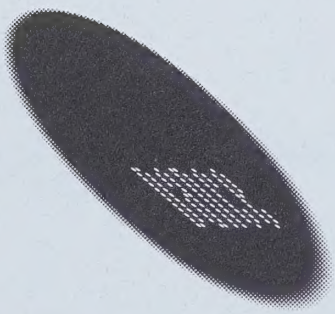

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BASIC CONSIDERATIONS

Dance education in the Intermediate and Senior Divisions should provide students with the knowledge and skills that will allow them to pursue further studies in dance. Teachers should provide rich movement experiences in every dance course, but as dance educators they must also provide students with theoretical content to enable them to pursue in-depth studies of specific topics. To fulfil this mandate, every dance course shall contain content in dance technique, theory, composition, and presentation. The evaluation process must subsequently reflect the content covered.

In the development of the course content given in this guideline, some fundamental ways in which dance skills and concepts are learned have been taken into account. The design of the curriculum for the dance program as a whole is thus based on the following principles:

a) When students have mastered elementary technical skills, they will be in a position to learn progressively more difficult modifications of these skills. For example, once a simple technical skill such as a foot brush is learned, it may be developed to various heights or in any direction, or augmented with a turn or jump.

b) Mastery of some specific technical skills is necessary before other skills can be learned. For example, students must first be able to balance on half-toe before they can successfully do a full turn on half-toe; that is, they must develop skill in balancing before learning to do turns involving balance.

c) Understanding of basic concepts enables students to explore various aspects of these concepts further. For example, when a basic concept such as the shape of the body in dance is understood, different aspects of shape can then be examined separately and manipulated to create unlimited visual and kinesthetic results. Similarly, when students have learned to recognize and reproduce regular beats and accents, they will more easily understand syncopation, which involves the displacement of accents.

This approach to content development is particularly apparent in those dance courses that are offered over more than one year of study. Many skills introduced in earlier grades not only continue to be used in higher grades, but are modified and developed further.

Teachers who have learned the material in a slightly different order may introduce it to their students in the order with which they feel most comfortable. They may, for example, enrich students' experiences in dance in any grade by introducing additional skills and concepts that are listed for a higher grade, if students have the appropriate preparation to handle this material.

TEACHING STRATEGIES APPLICABLE TO ALL COURSES

Teachers will bring their own background and expertise to the development of specific content for each dance course, and they will apply their own teaching and learning strategies. Because the study of dance is a very personal experience, teachers should try to involve students in the planning process wherever possible. Creativity and expression are nurtured in a learning environment in which both teachers and students are open to new ideas and possibilities.

In all dance courses, teachers should impress upon their students the necessity for being punctual and for following accepted class procedures in dance.

TECHNIQUE

Study of dance technique is necessary in order to prepare the body to communicate through movement. It includes training in the use of the body and all its parts in isolation and in combination, in place and through space, in time, with energy, and by oneself and in relation to others. The ordering of the complex possibilities of movement into forms and patterns ultimately transforms movement into art, and it is in technique classes that students learn to appreciate this process. However, the experience of dancing involves much more than acquiring a high-level technique; every student can have a positive, creative, and satisfying dance experience, if teachers encourage students to strive to achieve their best and to appreciate the efforts of others.

Constructive criticism from the teacher is an accepted component of the technique class in dance, and students should understand that it is necessary in developing correct technical habits, improving movement style, and increasing knowledge of dance. Teachers should make it clear to their students that these corrections are not meant to be a personal judgement of the student, but are intended to increase the student's level of skill.

THEORY

While teachers may find it appropriate to teach some of the theoretical topics separately, much of dance theory is best taught and learned in a practical context. This emphasis on the integration of theory with practice is one way in which dance education differs from dance training, and it gives credibility to the dance program within the schools. Teachers must encourage students to see the applicability of theoretical concepts to their practical work.

Teachers should expect students to use written and oral skills in all aspects of the study of dance. Teachers must, therefore, help their students to discover and develop ways of recording both their technical movement experiences and the dance studies they create, and encourage them to develop their dance vocabulary.

Teachers must provide students with ways of analysing dance. In various systems, dance movement is analysed in such categories as space, time, and energy characteristics. Specific actions or concepts are thus defined with terms that enable dancers to describe and discuss what might otherwise be nebulous movement perceptions. The ability to categorize different kinds of movement is particularly important in the creation and evaluation of dance composition.

The predominant system used in this guideline has its roots in the development of dance education in North America, but it is not intended that this system be the only one used in teaching dance. Some dance teachers will be familiar with other systems such as Laban, and exposing students to these other systems can only add to the depth and quality of their learning experiences. When using other systems, teachers should make it clear to students which systems are being used and how they differ from each other.

COMPOSITION

Teachers may take many approaches to dance composition in which the categories of movements and the elements of dance are used in various ways to create short movement and dance sequences. For example, one of the elements of dance (e.g., space or time) may be chosen as the major focus for exploration. Stimuli may be used to direct the exploration, and other elements may also be used as a means of creating a variety of movements. After a reasonable amount of exploration, students are asked to choose a series of movements from the exploration phase, put together a short sequence, practise that sequence, and then present it to others in the class. In more advanced compositional problems, students will use the movement material to develop phrases and motifs into larger compositional structures. Generally, students will start with compositions for one or two dancers rather than with compositions for a group.

Improvisation is an important aspect of dance training. Through improvisation, students can develop new movement material, which they can then learn to recall and use in compositions. Improvisation is thus an important way in which beginning students can become aware of the quantity of material that is available to them for the development of movement sequences. But improvisation should not be used only in the composition of dance studies. Through improvisation, students can also, for example, develop their awareness and responsiveness, and become more sensitive to nuances in movement and to different movement styles of others in the group.

Like theoretical content, dance composition can also be integrated with presentation and technical content. For example, students can use creative exploration to develop sequences and patterns for the technique class. Such assignments would also have to include consideration of theoretical principles or concepts, as well as the practising and polishing of the technical material created.

PRESENTATION

Teachers should emphasize that presentation is not something that happens only in the theatre or on the stage. It is an integral part of every dance class and should be introduced as part of the classroom experience of learning dance technique. From the first day in all dance classes, teachers should place emphasis on the way movement is performed. As students learn to view presentation as a normal aspect of each class, participation in more formal presentations will be a natural outgrowth of their participation in class.

When introducing presentation in the classroom, it is important to place emphasis on the skills of presentation. Teachers must be aware that participation in the presentation of dance may cause some students to feel stress. To help alleviate this stress, teachers should avoid promoting the idea that there is a perfect body type for dance, and should encourage students to appreciate the physical capabilities and limitations of each individual. Comparisons should focus on the individuality of students' solutions. Teachers need to create an atmosphere in which students can express themselves through movement openly and confidently, and students should discuss ways of creating a supportive environment for each other.

Care should be taken to start with structured rather than unstructured problems, since structured problems offer more restrictions within which to work and the solutions are easier to critique. Unstructured problems require greater sensitivity to the dance environment and require the ability to create self-imposed restrictions.

Presentation activities should be designed to be progressively more demanding and might be introduced in the following order:

1. The whole class performs, while the teacher observes.
2. All students are grouped in pairs; one student performs and one observes.
3. The whole class is divided into small groups; one group performs and two or three groups observe.
4. A duet or trio performs for a group of two or three students.
5. A solo dancer performs for a group of several students.

OUTLINE OF SKILLS AND CONCEPTS IN COURSES FOR GRADES 9 TO 12

The following chart provides an outline of the main skills and concepts to be studied in the comprehensive courses in Grades 9 to 12 and in the specialized courses entitled Modern Dance, Ballet, Jazz Dance, Folk/Ethnic Dance, and Social Dance. All courses shall contain instruction in technique, theory, composition, and presentation.

SKILLS AND CONCEPTS	COURSES					
TECHNIQUE						
Body positions and movements						
total-body positions and axial skills	C	B	F/E	J	M	S
arm positions and axial skills	C	B	F/E	J	M	
couple arm positions and axial skills			F/E			S
head positions and movements	C	B	F/E	J	M	
foot positions	C		F/E	J	M	S
foot positions and leg movements		B				
locomotor skills	C					
locomotor skills and dance steps		B		J	M	
locomotor skills, dance steps, and dance patterns			F/E			S
turns	C	B	F/E	J	M	S
complexity of pattern	C	B		J	M	
Spatial dimension						
direction	C	B	F/E	J	M	S
level	C	B	F/E	J	M	S
focus	C	B	F/E	J	M	S
floor pattern (path)	C	B	F/E	J	M	S
facing	C	B	F/E	J	M	S

SKILLS AND CONCEPTS	COURSES					
TECHNIQUE (cont.)						
Dimension of time						
tempo	C	B	F/E	J	M	S
rhythm and metre	C	B	F/E	J	M	S
Dimension of energy						
movement qualities	C	B	F/E	J	M	S
Relationships						
group formations	C	B	F/E	J	M	S
group connections	C	B		J	M	
group connections and positions			F/E			S

C Comprehensive Courses
B Ballet
F/E Folk/Ethnic Dance
J Jazz Dance
M Modern Dance
S Social Dance

SKILLS AND CONCEPTS	COURSES					
THEORY						
Dance types and styles*	C	B	F/E	J	M	S
The elements of dance*	C	B	F/E	J	M	S
Aesthetic aspects of dance*						
development of criteria for evaluating dance	C	B	F/E	J	M	S
dance as an art form	C	B	F/E	J	M	
dance repertoire	C	B	F/E	J	M	S
dance artists	C	B	F/E	J	M	S
etiquette and traditions associated with dance	C	B	F/E	J	M	S
Scientific aspects of dance*						
biomechanics	C	B	F/E	J	M	S
safety and injuries	C	B	F/E	J	M	S
fitness	C	B	F/E	J	M	
nutrition	C	B	F/E	J	M	
Historical and cultural aspects of dance*						
historical development		B	F/E	J	M	S
Canadian dance	C	B	F/E	J	M	S
dance in society	C	B	F/E	J	M	S
The relationship between music and dance*	C	B	F/E	J	M	S

*In each specialized course in a dance type, study of these topics will focus on material connected with the specific dance type.

SKILLS AND CONCEPTS	COURSES					
COMPOSITION						
Movement as a source of stimuli						
body actions	C	B	F/E	J	M	S
concepts of space	C	B	F/E	J	M	S
concepts of shape	C	B	F/E	J	M	
concepts of time	C	B	F/E	J	M	S
concepts of energy	C	B	F/E	J	M	S
structural relationships and resulting actions	C	B	F/E	J	M	S
Other sources of stimuli	C	B	F/E	J	M	S
Compositional forms and structures	C	B	F/E	J	M	S
Improvisation	C	B	F/E	J	M	S
PRESENTATION						
Basic presentation skills	C	B	F/E	J	M	S
Critical skills	C	B	F/E	J	M	S
Rehearsal skills	C	B	F/E	J	M	S
Development of a dance repertoire	C	B	F/E	J	M	S
Stagecraft and production skills	C	B	F/E	J	M	S

C Comprehensive Courses
B Ballet
F/E Folk/Ethnic Dance
J Jazz Dance
M Modern Dance
S Social Dance

GRADES 7 AND 8

CONTENT AND TREATMENT

Because dance courses will be taught in such a variety of ways in elementary schools, the course content given below has not been listed separately for each of Grades 7 and 8. Teachers will find that more than enough content is provided for both grades, and they should introduce the various topics and skills to their students in either grade when appropriate. All dance courses shall include experiences in the four program components–technique, theory, composition, and presentation.

Teachers may either teach dance as a discrete subject or integrate dance with other subject areas in the curriculum. Teachers should refer to the subsection on general teaching strategies in the introduction (see pages 5-7) and to the specific teaching strategies provided for each of the five dance types in the chapter entitled "Specialized Courses".

Teachers should refer to *Part A: Program Policy* of this guideline for details on the aims and objectives of the dance program for Grades 7 and 8.

TECHNIQUE

The following are fundamental components of technique.

1. Body actions

– basic locomotor skills of walking, running, leaping, hopping, and jumping

– secondary locomotor skills, such as sliding, galloping, and skipping

– basic axial skills, such as flexion, extension, and rotation

2. The elements of dance

– space, shape, time, and energy

3. Relationships

– group work, including the role of the individual within the group

As part of their experiences in technique, students should be encouraged to:

– prepare for class properly, for example, by wearing appropriate attire, being punctual, and doing the warm-ups;

– practise movement skills found in several of the dance types authorized for study, such as folk/ethnic dance, social dance, ballet, and jazz dance;

– begin to use some dance terminology accurately, such as *plié*, step-hop, and step-ball-change;

– begin to understand the use of principles of body movement, such as gravity, momentum, alignment, and balance;

–demonstrate safe movement practices, individually and in groups;

–demonstrate an understanding of the importance of the group and of the role of the individual within the group;

– investigate the relationship between nutrition and exercise;

– acquire and demonstrate a healthy attitude towards body image, self-image, dance training, and physical fitness;

– appreciate their own ability and the abilities of others to express themselves through movement.

THEORY

The study of dance theory includes the exploration of topics in the following areas:

– dance types and styles

– the elements of dance, including space, shape, time, and energy

– aesthetic aspects

– scientific aspects

– historical and cultural aspects, including dance as a component of the local cultural community

– the relationship between music and dance

Theoretical content could be integrated with the content of other subject areas and should be investigated in such a way as to encourage students to:

– experience and appreciate dance (for example, students may attend performances in a theatre, see guest artists perform at their school, or view dance presentations as well as films and videotapes in the classroom);

– identify and explore a variety of dance types chosen from among folk/ethnic dance, ballet, jazz dance, modern dance, and social dance;

– appreciate the social role of dance;

– explore their personal responses to dance and regard them as first steps in the process of learning to evaluate dance performances or compositions;

– begin to use correct dance terminology;

– experience and identify some concepts of rhythm;

– observe, appreciate, and participate in a variety of dances of different types and styles representing Canadian and other cultures as well as different historical eras;

– begin to develop their dance vocabulary, which should include names of dance steps (e.g., step-hop) and dances (e.g., troika, tarentella, and hora);

– value dance performance at all levels, from presentations by themselves and their peers to performances by professionals;

– appreciate the relationship between dance and various stimuli, such as music and other types of sound, props, and images.

COMPOSITION

In composition the following will be used as stimuli in creating dance sequences:

– body actions

– the elements of dance, including space, shape, time, and energy

– sound, including vocal sounds, music, and sounds made by percussion instruments

– props and costumes

– emotions, ideas, and poetry

– simple compositional forms and structures

– improvisation

As part of their experiences in dance composition, students should be encouraged to:

– identify and use the elements of dance to initiate movement;

– experiment with various other types of stimuli to initiate movement;

– create movement and dance sequences;

– develop simple criteria for the evaluation of the composition;

– explore the process of improvisation;

– explore ways of accompanying dance, e.g., using sounds made by the body or voice, or using percussion instruments or music;

– begin to understand the composition of dance through the creative and problem-solving approaches;

– begin to learn set dance patterns from the folk/ethnic, jazz, modern, and social dance types;

– make use of constructive criticism from peers and the teacher, as well as self-criticism, to improve their methods or rework a dance study.

PRESENTATION

The following are fundamental components of dance presentation:

– the dance product, e.g., a dance study or composition, or a completed set dance

– the dancer or dancers

– the performance environment

– the dance event, e.g., a lecture-demonstration, recital, or student performance

In learning about dance presentation, students should be encouraged to:

– understand and develop skills involved in presentation, such as practice, concentration, discipline, co-operation, and reliability;

– develop simple criteria for the evaluation of dance presentations;

– dance their own compositions;

– dance the compositions of others, including compositions by their peers, traditional folk/ethnic or social dances, and jazz-dance, modern-dance, and ballet compositions;

– attend dance performances;

– use their personal responses as a basis for developing constructive criticism;

– critique their own work as well as that of others;

– value the personal growth derived from the presentation experience;

– appreciate the process of preparing for a presentation;

– appreciate the efforts of their peers in a group presentation.

GRADE 9

INTRODUCTION

All comprehensive dance courses for Grade 9 shall include instruction in each of the four program components – technique, theory, composition, and presentation.

Course content is given only for the general level, but teachers may adapt it for basic level or advanced level classes, in accordance with the specific aims for basic level and advanced level courses given in *Part A: Program Policy* of this guideline in the chapter entitled "The Program for Grades 9 to 12". Teachers should also refer to this chapter for details on the specific aims for general level courses.

CONTENT

TECHNIQUE

1. Body positions and movements

a) total-body positions and axial skills
- flexion, extension, and rotation
- bending, stretching, and twisting
- standing, sitting, and lying
- positions and movements:
    - to the front
    - to the side
    - symmetrical

b) arm positions and axial skills
- static arm positions
- positions and movements:
    - low or at the sides
    - at medium or shoulder height
    - high or above the shoulder
    - symmetrical

c) head positions and movements
- centred, forward, and down

d) foot positions
- parallel and turned out
- 1st and 2nd

e) locomotor skills
- walking, running, jumping, hopping, and leaping
- skipping, galloping, and sliding
- simple steps specific to selected dance types

f) turns
- quarter- and half-turns in place
- pivot turns
- simple couple turns

g) complexity of pattern
- few steps and many repetitions of steps; few actions

2. Spatial dimension
Exploration of the spatial dimension of dance technique would include consideration of the following:

a) direction
– forwards, sideways, and backwards

b) level
– positions and movements at floor level
– medium, high, and low levels

c) focus
– simple focus with the head forward or to the side
– focus directed to and away from partner

d) floor pattern (path)
– simple lines and circles

e) facing
– static facing to the front, side, and back of room
– facing a person or an object
– facing front to front and side to side

3. Dimension of time
Exploration of the dimension of time in dance technique would include consideration of the following:

a) tempo
– moderate, slow, and fast tempos

b) rhythm and metre
– 2/4 and 4/4 (duple metres) and 3/4 and 6/8 (triple metres)
– primary and secondary metrical accents
– simple kinesthetic accents

4. Dimension of energy
Exploration of the dimension of energy in dance technique would include consideration of the following:

movement qualities
– strong and light use of energy
– sustained, percussive, swinging, and collapsed qualities
– consistent use of one quality

5. Relationships
a) group formations
– couples and small groups
– scattered, line, circle, and "longways-set" formations

b) group connections
– meeting and parting
– leading and following
– simple dance positions (social and folk/ethnic)

THEORY

1. Dance types and styles

– introduction to the main characteristics of the five dance types

2. The elements of dance

– learning of terms for aspects of the elements of dance, i.e., terms for concepts of space, shape, time, and energy

3. Aesthetic aspects of dance

a) development of criteria for evaluating dance

– discussion of personal preferences as a first step in developing criteria
– identification of some criteria specific to the arts

b) dance as an art form

– discussion of definitions of art
– discussion of the various art forms

c) dance repertoire

– introduction to dance repertoire through the viewing of some examples

d) dance artists

– introduction to the work of some dance companies

e) etiquette and traditions associated with dance

– study of the basic etiquette associated with each dance type
– discussion of theatre etiquette

4. Scientific aspects of dance

a) biomechanics

– introduction to some basic concepts that are used in the analysis of dance technique

b) safety and injuries

– introduction to basic care of minor injuries (RICE)
– identification of safe and unsafe movement practices in dance
– discussion of appropriate clothing and footwear

c) fitness

– introduction to basic fitness components

d) nutrition

– use of Canada's Food Guide to analyse and critique diets and to plan diets that meet the demands of dancing
– discussion of the importance of water in the diet

5. Historical and cultural aspects of dance

dance in society and Canadian dance

– discussion of individual dance experiences
– identification of the functions of dance in society today (e.g., dance as art, popular entertainment, physical expression, and therapy; dance as an occupation, a social and recreational activity, and a means of affirming group identity; and dance in worship, courtship, and education)

6. The relationship between music and dance

– exploration of the concepts of beat, measure, accent, and phrase in music and movement

COMPOSITION

1. Movement as a source of stimuli

a) body actions

– actions involving the whole body
– actions involving individual body parts
– locomotor steps

b) concepts of space

– direction, level, and floor pattern

c) concepts of shape

– symmetrical, balanced, wide, and narrow shapes
– shapes with positive space
– shapes involving one or two dancers

d) concepts of time

– moderate, slow, and fast tempos
– accent and phrase
– even and uneven beats

e) concepts of energy

– use of one movement quality by the whole body
– use of one movement quality by one body part
– swinging, collapsed, sustained, percussive, and vibratory qualities
– Laban effort actions

f) structural relationships and resulting actions

– duets
– simultaneous movements of few or many dancers
– mirroring and matching
– meeting and parting

2. Other sources of stimuli

– sounds made by the voice or by clapping
– sounds made by percussion instruments
– music
– simple props and costumes

3. Compositional forms and structures

– development of themes, motifs, phrases, and sequences
– AB and ABA forms in which use is made of themes, motifs, phrases, and sequences

4. Improvisation

– exploration of movement through the use of body actions, concepts of space, shape, time, and energy, and structural relationships
– exploration of movement through the use of other sources of stimuli
– improvisation by individuals or couples
– structured improvisation

PRESENTATION

1. Basic presentation skills
– execution of clear beginnings and endings
– development of the level of concentration and involvement required for effective presentation
– development of skills in projection

2. Critical skills
– development of the ability to recognize clarity of execution, intensity of concentration and involvement, and effectiveness of projection in dance presentations
– development of some criteria for evaluating presentations
– development of the ability to distinguish between the person and the product

3. Rehearsal skills
– introduction to the use of repetition for the memorization and polishing of dance studies
– identification of the parts of the stage area, and application of stage terminology during class

4. Development of a dance repertoire
– presentation of dance patterns and techniques in class
– presentation of each student's own dance studies in class
– presentation of easy choreographed dances for peers

5. Stagecraft and production skills
– exploration of the use of a prop or costume in particular dance studies
– exploration of the use of simple stage props and sets

TEACHING STRATEGIES

Teachers should refer to the subsection on general teaching strategies given in the introduction (see pages 5-7). They should also refer to the specific teaching strategies provided for each of the five dance types in the chapter entitled "Specialized Courses".

GRADES 10 TO 12

INTRODUCTION

Students will be expected to acquire basic movement skills in three dance types. The types shall be selected from among the five types of dance specified in this guideline – modern dance, ballet, jazz dance, folk/ethnic dance, and social dance. All dance courses shall contain content from each of the areas of technique, theory, composition, and presentation.

It should be remembered that the content given on the following pages for Grades 10, 11, and 12 represents a development of the material in the Grade 9 comprehensive course. If appropriate, teachers may introduce content that is listed for later grades, especially in composition.

Teachers should refer to the chapter entitled "The Program for Grades 9 to 12" in *Part A: Program Policy* of this guideline for the specific aims for basic, general, and advanced level courses.

BASIC LEVEL COURSE CONTENT

TECHNIQUE

1. Body positions and movements

a) total-body positions and axial skills

10* – combinations involving simple axial movements
– positions and movements to the back
– combinations involving changes in position

11 – axial-movement combinations requiring balance
– positions and movements:
– to the diagonal
– in the air
– asymmetrical
– emphasis on actions of peripheral body parts

12 – spirals
– quick and slow changes in body position
– body positions in which balance is emphasized

b) arm positions and axial skills

10 – movement of one arm
– movement of both arms, each at a different level

11 – asymmetrical positions and movements

12 – arm positions of different dance styles within the dance types selected for study

c) head positions and movements

10 – positions and movements to the side
– tipping and tilting

11 – positions and movements:
– to the back
– to the diagonal

12 – turning of head

d) foot positions

10 – 3rd; 4th open

11 – foot positions of different dance styles within the dance types selected for study

12 – 5th; 4th closed

e) locomotor skills

10 – combinations involving basic locomotor steps

11 – combining of more difficult steps and step combinations from selected dance types with basic locomotor steps

12 – combinations involving air moments
– combinations involving turns and beats

f) turns

10 – travelling turns

11 – full turns

12 – double turns and turns in the air
– complex double turns

g) complexity of pattern

10 – more steps than in previous grades and less repetition of steps; more actions

11 – many steps and few repetitions; many actions

12 – many steps and very little repetition of steps; complex actions

*These numbers refer to grades.

2. Spatial dimension

Exploration of the spatial dimension of dance technique would include consideration of the following:

a) direction

10 – diagonal, curved, and circular directions

11 – movement in many directions

12 – restriction and structuring of space

b) level

10 – changes in level
– simple falling and recovering

11 – movement in the air
– more complex falling and recovering

12 – combinations involving many changes in level

c) focus

10 – focus to the side
– combining of focus with static body positions

11 – focus to the back
– changes in focus

12 – multiple focuses
– focus in the same direction as the body
– focus opposite to the direction of the body

d) floor pattern (path)

10 – combinations involving lines and circles

11 – complex combinations involving lines, circles, and curves

12 – combining of floor patterns

e) facing

10 – facing the diagonal
– simple changes in facing

11 – combining of facings in a single pattern
– facing back to back

12 – more difficult problems in facing
– problems in facing involving two or more dancers

3. Dimension of time

Exploration of the dimension of time in dance technique would include consideration of the following:

a) tempo

10 – very slow and very fast tempos

11 – combining of different tempos

12 – quick and subtle tempo changes

b) rhythm and metre

10 – combining of simple duple and triple metres
– rhythmic (or agogic) and kinesthetic accents
– simple syncopation

11 – 5/4, 7/4, and 3/4 metres
– mixed metres

12 – complex mixed metres
– combining of various types of accent

4. Dimension of energy

Exploration of the dimension of energy in dance technique would include consideration of the following:

movement qualities

10 – use of contrasting movement qualities
– vibratory quality

11 – suspended quality

12 – use of two or more movement qualities, either simultaneously or sequentially

5. Relationships

a) group formations

10 – duets, trios, and larger groups
– squares and wedges

11 – individual with group, group vs. group, and partnering
– two or more group formations

12 – combinations involving solos and groups in many formations

b) group connections

10 – more difficult connections than in previous grades (hand-to-hand, shoulder-to-shoulder, and linking of elbows)

11 – connections involving several dancers
– more complex leading and following with partner
– more difficult dance positions in social and folk/ethnic dances

12 – contact work
– simple lifts

THEORY

1. Dance types and styles

10-11 – examination of some differences and similarities between dance types

12 – comparing and contrasting of dance types

2. The elements of dance

10 – analysis of specific elements of dance, including space, shape, time, and energy

11 – description of ways in which the elements of dance are used in technique

12 – description of ways in which the elements of dance are manipulated in composition

3. Aesthetic aspects of dance

a) development of criteria for evaluating dance

10 – identification of some criteria specific to dance

11 – analysis of dance using some specific criteria

12 – development of additional criteria

b) dance as an art form

10 – discussion of the place of art in society

11 – examination of dance as an art and as a leisure activity

12 – appreciation of dance as an art form

c) dance repertoire

10 – introduction to dance repertoire through the viewing of some examples

11-12 – examination of dance repertoire through the study of different dance types

d) dance artists

10 – introduction to the work of some dance artists

11 – introduction to the work of some Canadian dance artists and companies

12 – introduction to the work of some internationally acclaimed dance artists of the past and present

e) etiquette and traditions associated with dance

10 – appreciation of the appropriateness of the etiquette associated with specific dance types

11-12 – investigation of the development of the traditions associated with each type

4. Scientific aspects of dance

a) biomechanics

10-12 – discussion of some basic concepts that are used in the analysis of dance technique

b) safety and injuries

10 – identification of safe and unsafe movement practices
– discussion of appropriate clothing and footwear

11 – discussion of the possible factors contributing to chronic injuries

12 – consideration of methods of long-term care of the body to prevent injuries

c) fitness

10 – discussion of basic fitness components

11-12 – appreciation of dance as one avenue to fitness

d) nutrition

10 – discussion of the dangers of overeating and undereating
– discussion of the importance of a realistic self-image and body image

11 – investigation of ways in which the body uses food

12 – discussion of the benefits of adopting effective, lifelong eating habits

5. Historical and cultural aspects of dance

dance in society and Canadian dance

10 – discussion of the importance of dance in various cultures and in the multicultural, multiracial society of Canada

11 – discussion of the work of Canadian dance companies and dance artists

12 – appreciation of students' relationship to their dance heritage

6. The relationship between music and dance

10 – exploration of the relationship between movement and rhythm

11 – investigation of similarities between movement and music

12 – discussion of the merits of the music used with current dance styles

COMPOSITION

1. Movement as a source of stimuli

a) body actions

10 – simple combinations involving body actions and locomotor steps

11 – combinations emphasizing off-balance body actions

12 – more difficult combinations

b) concepts of space

10 – focus and facing

11 – air patterns
– imaginary spatial textures

12 – restricted space
– structured space, i.e., shapes of space

c) concepts of shape

10 – cylindrical, curved, and angular shapes
– group shapes involving few dancers

11 – asymmetrical, unbalanced, twisted, and inverted shapes
– shapes with negative space
– moving shapes

12 – more advanced problems in creating shapes
– group shape studies involving larger numbers of dancers

d) concepts of time

10 – very slow and very fast tempos

11 – combining of different tempos

12 – gradual and sudden changes from one tempo to another

e) concepts of energy

10 – use of contrasting movement qualities
– use of two movement qualities involving the whole body
– Laban effort actions

11 – suspended movement quality
– combining of qualities
– combining of Laban effort actions

12 – emphasis on contrasting movement qualities
– combinations involving many movement qualities
– combinations involving contrasting Laban effort actions

f) structural relationships and resulting actions

10 – duets, trios, and other groups
– groups in line and circle formations
– sequential movement
– relationships and movements:
  – side to side
  – front to back
  – near and far

11 – groups in scattered and circle formations
– canon
– relationships and movements:
  – back to back
  – above and below

12 – relationships involving the use of external objects
– emphasis on changing the relationships among the members of the group within a dance study

2. Other sources of stimuli

10-12 – words, ideas, themes, poetry, emotions, lighting, colours, masks, and images

3. Compositional forms and structures

10 – verse and chorus
– rondo
– cumulative structures (e.g., AB, ABC, ABCD)

11 – emphasis on theme and variations
– canon and ground bass

12 – all the above forms and structures

4. Improvisation

10 – improvisation in small groups
– recall of short improvisations

11 – free improvisation
– recall of longer improvisations

12 – contact improvisation
– recall of complex improvisations

PRESENTATION

1. Basic presentation skills

10 – development of the ability to execute movements effectively

11 – development of awareness of the communicative power of movement

12 – exploration of expression through dance movement

2. Critical skills

10-11 – practice in giving and receiving constructive criticism that is based on specific criteria

12 – appreciation of the personal growth that can take place through participation in dance presentation and critical evaluation of the dance

3. Rehearsal skills

10 – memorization and polishing of dance studies through repetition and regular practice
– appreciation of the necessity of commitment to rehearsal

11 – development of the ability to recognize that the effect of movement is dependent on its placement within the performance space

12 – further development of personal discipline through the experience of rehearsal

4. Development of a dance repertoire

10-12 – presentation of dance patterns and techniques in class
– presentation of each student's own dance studies in class
– presentation of progressively more demanding choreographed dances for peers

5. Stagecraft and production skills

10 – study of the physical structure of the stage area in a theatre, if possible through a visit to a theatre

11 – discussion of stagecraft and production skills in relation to dance
– study of alternative types of theatres and exploration of their effect on movement composition and audience perception

12 – application of a particular production skill in a dance presentation
– appreciation of the team effort that is involved in presentations

General Level Course Content

Technique

1. Body positions and movements

a) total-body positions and axial skills

10* – combinations involving simple axial movements
– positions and movements to the back
– combinations involving changes in position

11 – axial-movement combinations requiring balance
– positions and movements:
– to the diagonal
– in the air
– asymmetrical
– emphasis on actions of peripheral body parts

12 – spirals
– quick and slow changes in body position
– body positions in which balance is emphasized

b) arm positions and axial skills

10 – movement of one arm
– movement of both arms, each at a different level

11 – asymmetrical positions and movements

12 – arm positions of different dance styles within the dance types selected for study

c) head positions and movements

10 – positions and movements to the side
– tipping and tilting

11 – positions and movements:
– to the back
– to the diagonal

12 – turning of head

d) foot positions

10 – 3rd; 4th open

11 – foot positions of different dance styles within the dance types selected for study

12 – 5th; 4th closed

*These numbers refer to grades.

e) locomotor skills

10 – combinations involving basic locomotor steps

11 – combinations involving more difficult steps from the dance types selected for study

12 – combinations involving air moments
– combinations involving turns and beats

f) turns

10 – travelling turns

11 – full turns

12 – double turns and turns in the air
– complex couple turns

g) complexity of pattern

10 – more steps than in previous grades and less repetition of steps; more actions

11 – many steps and few repetitions of steps; many actions

12 – many steps and very little repetition of steps; complex actions

2. Spatial dimension

Exploration of the spatial dimension of dance technique would include consideration of the following:

a) direction

10 – diagonal, curved, and circular directions

11 – movement in many directions

12 – restriction and structuring of space

b) level

10 – changes in level
– simple falling and recovering

11 – movement in the air
– more complex falling and recovering

12 – combinations involving many changes in level

c) focus

10 – focus to the side
– combining of focus with static body positions

11 – focus to the back
– changes in focus

12 – multiple focuses
– focus in the same direction as the body
– focus opposite to the direction of the body

d) floor pattern (path)

10 – combinations involving lines and circles

11 – complex combinations involving lines, circles, and curves

12 – combining of floor patterns

e) facing

10 – facing the diagonal
– simple changes in facing

11 – combining of facings in a single pattern
– facing back to back

12 – more difficult problems in facing
– problems in facing involving two or more dancers

3. Dimension of time

Exploration of the dimension of time in dance technique would include consideration of the following:

a) tempo

10 – very slow and very fast tempos

11 – combining of different tempos

12 – quick and subtle tempo changes

b) rhythm and metre

10 – combining of simple duple and triple metres
– rhythmic (or agogic) and kinesthetic accents
– simple syncopation

11 – 5/4, 7/4, and 3/4 metres
– mixed metres

12 – complex mixed metres
– combining of various types of accent

4. Dimension of energy

Exploration of the dimension of energy in dance technique would include consideration of the following:

movement qualities

10 – use of contrasting movement qualities
– vibratory quality

11 – suspended quality

12 – use of two or more movement qualities, either simultaneously or sequentially

5. Relationships

a) group formations

10 – duets, trios, and larger groups
– squares and wedges

11 – individual with group, group vs. group, and partnering
– two or more group formations

12 – combinations involving solos and groups in many formations

b) group connections

10 – more difficult connections than in previous grades (hand-to-hand, shoulder-to-shoulder, and linking of elbows)

11 – connections involving several dancers
– more complex leading and following with partner
– more difficult dance positions in social and folk/ethnic dances

12 – contact work
– simple lifts

THEORY

1. Dance types and styles

10 – investigation of some dance types, with a view to understanding their main characteristics

11 – comparing and contrasting of dance types

12 – introduction to different dance styles within selected dance types

2. The elements of dance

10 – analysis of specific elements of dance, including space, shape, time, and energy

11 – investigation of ways in which the elements of dance are used in technique

12 – investigation of ways in which the elements of dance are manipulated in dance composition

3. Aesthetic aspects of dance

a) development of criteria for evaluating dance

10 – introduction to the use of some specific criteria in the analysis of dance

11 – development of some specific criteria for evaluating different dance types

12 – examination of the use of personal preferences in the development of criteria for evaluating dance

b) dance as an art form

10 – examination and discussion of dance as an art and as a leisure activity

11 – examination of other functions of dance in society

12 – examination of the interdependency of dance and the other arts

c) dance repertoire

10 – introduction to dance repertoire through the viewing of some examples

11-12 – examination of dance repertoire through the study of different dance types

d) dance artists

10 – introduction to the work of some dance artists

11 – introduction to the work of some Canadian dance artists and companies

12 – introduction to the work of some internationally acclaimed dance artists of the past and present

e) etiquette and traditions associated with dance

10 – appreciation of the appropriateness of the etiquette associated with specific dance types

11-12 – investigation of the development of the traditions associated with each dance type

4. Scientific aspects of dance

a) biomechanics

10 – discussion of some basic concepts that are used in the analysis of dance technique

11 – introduction to the use of biomechanical concepts in the analysis of simple dance movements

12 – analysis of increasingly complex dance movements

b) safety and injuries

10 – discussion of the possible factors contributing to chronic injuries

11 – examination of methods of long-term care of the body to prevent injuries

12 – discussion of the criteria for selecting appropriate professional treatment and therapies for injuries

c) fitness

10 – discussion of basic fitness components

11-12 – appreciation of dance as one avenue to fitness

d) nutrition

10 – discussion of the dangers of undereating and overeating
– examination of the problems resulting from such eating disorders as anorexia nervosa and bulimia
– discussion of the importance of a realistic self-image and body image

11 – examination of the ways in which the body uses food

12 – appreciation of the benefits of adopting effective, lifelong eating habits

5. Historical and cultural aspects of dance

dance in society and Canadian dance

10 – introduction to the historical development of the dance types
– discussion of the importance of dance in various cultures

11 – study of the development of the dance types throughout Canada

12 – appreciation of students' relationship to their dance heritage
– examination of community, regional, provincial, and national organizations that affect the development of dance in Canada

6. The relationship between music and dance

10 – exploration of the relationship between movement and rhythm

11 – investigation of some similarities between movement and music

12 – exploration of topics in the use of music as accompaniment for dance

COMPOSITION

1. Movement as a source of stimuli

a) body actions

10 – simple combinations involving body actions and locomotor steps

11 – combinations emphasizing off-balance body actions

12 – more difficult combinations

b) concepts of space

10 – focus and facing

11 – air patterns
– imaginary spatial textures

12 – restricted space
– structured space, i.e., shapes of space

c) concepts of shape

10 – cylindrical, curved, and angular shapes
– group shapes involving few dancers

11 – asymmetrical, unbalanced, twisted, and inverted shapes
– shapes with negative space
– moving shapes

12 – more advanced problems in creating shapes
– group shape studies involving larger numbers of dancers

d) concepts of time

10 – very slow and very fast tempos

11 – combining of different tempos

12 – gradual and sudden changes from one tempo to another

e) concepts of energy

10 – use of contrasting movement qualities
– use of two movement qualities involving the whole body
– Laban effort actions

11 – suspended movement quality
– combining of qualities
– combining of Laban effort actions

12 – emphasis on contrasting movement qualities
– combinations involving many movement qualities
– combinations involving contrasting Laban effort actions

f) structural relationships and resulting actions

10 – duets, trios, and other groups
– groups in line and circle formations
– sequential movement
– relationships and movements:
  – side to side
  – front to back
  – near and far

11 – groups in scattered and circle formations
– canon
– relationships and movements:
  – back to back
  – above and below

12 – relationships involving the use of external objects
– emphasis on changing the relationships among the members of the group within a dance study

2. Other sources of stimuli

10-12 – words, ideas, themes, poetry, emotions, lighting, colours, masks, and images

3. Compositional forms and structures

10 – verse and chorus
– rondo
– cumulative structures (e.g., AB, ABC, ABCD)

11 – emphasis on theme and variations
– canon and ground bass

12 – all the above forms and structures

4. Improvisation

10 – improvisation in small groups
– recall of short improvisations

11 – free improvisation
– recall of longer improvisations

12 – contact improvisation
– recall of complex improvisations

PRESENTATION

1. Basic presentation skills

10 – development of the ability to execute movements effectively
– development of awareness of the quality of the movement presented

11 – development of students' awareness of their own ideas and feelings in dance

12 – development of awareness of the communicative power of movement
– practice of the performance skills of focus, projection, and concentration

2. Critical skills

10 – practice in giving and receiving constructive criticism that is based on specific criteria

11 – differentiation between the person, the creative process, and the finished product
– discussion of the effect of the performance space on the nature of the performance

12 – appreciation of the personal growth that can take place through participation in dance presentation and critical evaluation of the dance

3. Rehearsal skills

10 – development of the ability to recognize that the effect of movement is dependent on its placement within the performance space
– appreciation of the necessity of commitment to rehearsal

11 – identification of some aspects of rehearsal, e.g., scheduling and set-up
– further development of personal discipline through the experience of rehearsal

12 – emphasis on development of the ability to lead peers in a variety of rehearsal settings

4. Development of a dance repertoire

10 – presentation of dance studies with and for others

11 – presentation of choreographed dances, especially in small groups

12 – development of each student's own repertoire

5. Stagecraft and production skills

10 – discussion of lighting considerations
– discussion of the use of sound and accompaniment
– development of an awareness and appreciation of the team effort that is required in presentations

11 – appreciation of the interdependency of the performing and visual arts in presentations
– discussion of different performance settings
– discussion of different purposes of performances, e.g., performances for lecture-demonstrations, auditions, or theatrical productions

12 – consideration of ways of dealing with the unexpected in performance
– participation in the production of a dance presentation

ADVANCED LEVEL COURSE CONTENT

TECHNIQUE

1. Body positions and movements

a) total-body positions and axial skills

10* – combinations involving simple axial movements
– positions and movements to the back
– combinations involving changes in position

11 – axial-movement combinations requiring balance
– positions and movements:
– to the diagonal
– in the air
– asymmetrical
– emphasis on actions of peripheral body parts

12 – spirals
– quick and slow changes in body position
– body positions in which balance is emphasized

b) arm positions and axial skills

10 – movement of one arm
– movement of both arms, each at a different level

11 – asymmetrical positions and movements

12 – arm positions of different dance styles within the dance types selected for study

c) head positions and movements

10 – positions and movements to the side
– tipping and tilting

11 – positions and movements:
– to the back
– to the diagonal

12 – turning of head

d) foot positions

10 – 3rd; 4th open

11 – foot positions of different dance styles within the dance types selected for study

12 – 5th; 4th closed

*These numbers refer to grades.

e) locomotor skills

10 – combinations involving basic locomotor steps

11 – combinations involving more difficult steps from the dance types selected for study

12 – combinations involving air moments
– combinations involving turns and beats

f) turns

10 – travelling turns

11 – full turns

12 – double turns and turns in the air
– complex couple turns

g) complexity of pattern

10 – more steps than in previous grades and less repetition of steps; more actions

11 – many steps and few repetitions of steps; many actions

12 – many steps and very little repetition of steps; complex actions

2. Spatial dimension

Exploration of the spatial dimension of dance technique would include consideration of the following:

a) direction

10 – diagonal, curved, and circular directions

11 – movement in many directions

12 – restriction and structuring of space

b) level

10 – changes in level
– simple falling and recovering

11 – movement in the air
– more complex falling and recovering

12 – combinations involving many changes in level

c) focus

10 – focus to the side
– combining of focus with static body positions

11 – focus to the back
– changes in focus

12 – multiple focuses
– focus in the same direction as the body
– focus opposite the direction of the body

d) floor pattern (path)

10 – combinations involving lines and circles

11 – complex combinations involving lines, circles, and curves

12 – combining of floor patterns

e) facing

10 – facing the diagonal
– simple changes in facing

11 – combining of facings in a single pattern
– facing back to back

12 – more difficult problems in facing
– problems in facing involving two or more dancers

3. Dimension of time

Exploration of the dimension of time in dance technique would include consideration of the following:

a) tempo

10 – very slow and very fast tempos

11 – combining of different tempos

12 – quick and subtle tempo changes

b) rhythm and metre

10 – combining of simple duple and triple metres
– rhythmic (or agogic) and kinesthetic accents
– simple syncopation

11 – 5/4, 7/4, and 3/4 metres
– mixed metres

12 – complex mixed metres
– combining of various types of accent

4. Dimension of energy

Exploration of the dimension of energy in dance technique would include consideration of the following:

movement qualities

10 – use of contrasting movement qualities
– vibratory quality

11 – suspended quality

12 – use of two or more movement qualities, either simultaneously or sequentially

5. Relationships

a) group formations

10 – duets, trios, and larger groups
– squares and wedges

11 – individual with group, group vs. group, and partnering
– two or more group formations

12 – combinations involving solos and groups in many formations

b) group connections

10 – more difficult connections than in previous grades (hand-to-hand, shoulder-to-shoulder, and linking of elbows)

11 – connections involving several dancers
– more complex leading and following with partner
– more difficult dance positions in social and folk/ethnic dances

12 – contact work
– simple lifts

THEORY

1. Dance types and styles

10 – comparing and contrasting of dance types

11 – introduction to different dance styles within selected dance types

12 – comparing and contrasting of styles within a dance type

2. The elements of dance

10 – analysis of specific elements of dance, including space, shape, time, and energy

11 – examination of ways in which the elements of dance are used in technique

12 – analysis and explanation of ways in which the elements of dance are manipulated in dance composition

3. Aesthetic aspects of dance

a) development of criteria for evaluating dance

10 – analysis of dance, using specific criteria

11 – development of additional criteria for evaluating different dance types

12 – examination of the dance literature in order to understand more fully the criteria used to critique dance

b) dance as an art form

10 – introduction to the use of dance terminology in the examination of meaning in dance

11 – introduction to the study of movement as expression and communication

12 – examination of the relationship between movement and dance and other art forms

c) dance repertoire

10 – classification of dances in the repertoire as examples of specific dance types

11 – comparison of the different dance types in the dance repertoire

12 – comparison of the different dance types and styles in the dance repertoire

d) dance artists

10 – introduction to the work of some dance artists

11 – introduction to the work of some Canadian dance companies and artists

12 – introduction to the work of some internationally acclaimed dance artists of the past and present

e) etiquette and traditions associated with dance

10 – appreciation of the appropriateness of the etiquette associated with each dance type

11-12 – investigation of the development of the traditions associated with each dance type

4. Scientific aspects of dance

a) biomechanics

10 – introduction to the use of anatomical terminology
– appreciation of the physical limitations of the body

11 – introduction to the use of biomechanical concepts in the analysis of simple dance movements
– examination of the relationship between relaxation and muscle tension

12 – use of biomechanical concepts and anatomical terminology in the analysis of increasingly complex dance movements
– identification of the deeper body muscles, and study of their actions, in order to understand how to use them with maximum efficiency

b) safety and injuries

10 – discussion of the possible factors contributing to chronic injuries
– discussion of the consequences of dancing while injured

11 – examination of methods of long-term care of the body to prevent injuries

12 – discussion of the criteria for selecting appropriate professional treatment and therapies for injuries

c) fitness

10 – discussion of basic fitness components

11-12 – appreciation of dance as one avenue to fitness

d) nutrition

10 – discussion of the dangers of undereating and overeating
– examination of the causes and effects of such eating disorders as anorexia nervosa and bulimia
– discussion of the importance of a realistic self-image and body image

11 – examination of the ways in which the body uses food

12 – discussion of the relationship between diet and exercise
– appreciation of the benefits of adopting effective, lifelong eating habits

5. Historical and cultural aspects of dance

dance in society and Canadian dance

10 – introduction to the historical development of the dance types, including consideration of some external influences on that development
– discussion of the importance of dance in various cultures

11 – study of the development of the dance types throughout Canada

12 – study and appreciation of the contributions of individual dance artists to the historical development of dance
– appreciation of the influence of Canada's diverse cultural heritage on dance in Canada

6. The relationship between music and dance

10 – exploration of the relationship between movement and rhythm

11 – investigation of some similarities between movement and music
– discussion of appropriate choices of accompaniment for dance

12 – discussion of the similarities between some compositional structures used in music and in dance

COMPOSITION

1. Movement as a source of stimuli

a) body actions

10 – simple combinations involving body actions and locomotor steps

11 – combinations emphasizing off-balance body actions

12 – more difficult combinations

b) concepts of space

10 – focus and facing

11 – air patterns
– imaginary spatial textures

12 – restricted space
– structured space, i.e., shapes of space

c) concepts of shape

10 – cylindrical, curved, and angular shapes
– group shapes involving few dancers

11 – asymmetrical, unbalanced, twisted, and inverted shapes
– shapes with negative space
– moving shapes

12 – more advanced problems in creating shapes
– group shape studies involving larger numbers of dancers

d) concepts of time

10 – very slow and very fast tempos

11 – combining of different tempos

12 – gradual and sudden changes from one tempo to another

e) concepts of energy

10 – use of contrasting movement qualities
– use of two movement qualities involving the whole body
– Laban effort actions

11 – suspended movement quality
– combining of qualities
– combining of Laban effort actions

12 – emphasis on contrasting movement qualities
– combinations involving many movement qualities
– combinations involving contrasting Laban effort actions

f) structural relationships and resulting actions

10 – duets, trios, and other groups
– groups in line and circle formations
– sequential movement
– relationships and movements:
  – side to side
  – front to back
  – near and far

11 – groups in scattered and circle formations
– canon
– relationships and movements:
  – back to back
  – above and below

12 – relationships involving the use of external objects
– emphasis on changing the relationships among the members of the group within a dance study

2. Other sources of stimuli

10-12 – words, ideas, themes, poetry, emotions, lighting, colours, masks, and images

3. Compositional forms and structures

10 – verse and chorus
– rondo
– cumulative structures (e.g., AB, ABC, ABCD)

11 – emphasis on theme and variations
– canon and ground bass

12 – all the above forms and structures

4. Improvisation

10 – improvisation in small groups
– recall of short improvisations

11 – free improvisation
– recall of longer improvisations

12 – contact improvisation
– recall of complex improvisations

PRESENTATION

1. Basic presentation skills

10 – development of the ability to execute movements effectively
– discussion of movement style

11 – development of students' awareness of their own ideas and feelings in dance

12 – development of awareness of the communicative power of movement

2. Critical skills

10 – practice in giving and receiving constructive criticism, both oral and written, that is based on specific criteria

11 – differentiation between the person, the creative process, and the finished product
– discussion of the effect of the performance space on the nature of the performance

12 – appreciation and discussion of the personal growth that can take place through participation in dance presentation and critical evaluation of the dance

3. Rehearsal skills

10 – memorization and polishing of dance pieces through repetition and regular practice
– appreciation of the necessity of commitment to rehearsal

11 – experimentation with the placement of movement within the performance space to develop awareness of the variety of effects
– further development of personal discipline through the experience of rehearsal

12 – identification of some aspects of rehearsal, e.g., scheduling and set-up
– organization and conducting of rehearsals

4. Development of a dance repertoire

10 – presentation of dance patterns and techniques in class
– presentation of each student's own dance studies in class
– presentation of easy choreographed dances for peers
– presentation and description of dance studies of others

11 – presentation of choreographed dances, especially in small groups
– preparation of a written description of a dance study choreographed by peers

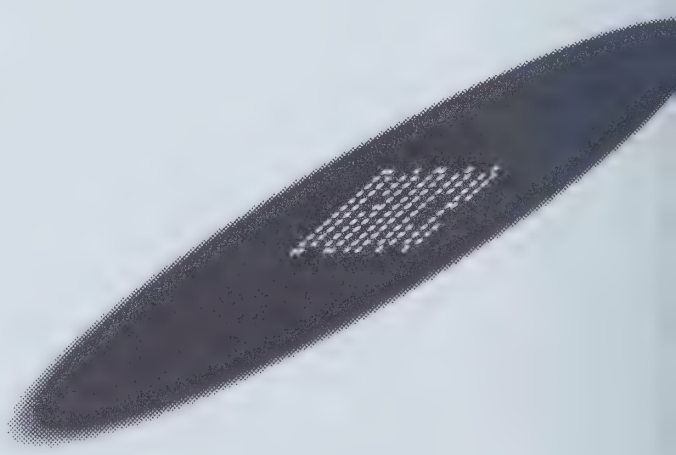
12 – investigation of ways of recording dance presentations
– development of each student's own repertoire

5. Stagecraft and production skills

10 – exploration of the interdependency of the performing and visual arts in presentations

11 – introduction to the basic job responsibilities of those involved in producing a dance presentation, that is, of those in charge of costumes, lights, sets, tickets, and publicity

12 – study of the physical structure and organization of a theatre, if possible through a visit to a theatre
– identification of such areas in the theatre as the ticket office, set-design workshop, costume storage area, rehearsal areas, and lighting facilities
– appreciation of the team effort that is involved in theatre production
– exploration of the many possibilities offered by such alternative performance spaces as an open-air theatre or an art gallery



TEACHING STRATEGIES

Teachers should refer to the subsection on general teaching strategies given in the introduction (see pages 5-7). They should also refer to the specific teaching strategies provided for each of the five dance types in the chapter entitled "Specialized Courses".

Course content is given for all specialized courses only at the general level. However, it can be adapted to suit the needs of students taking courses at the basic and advanced levels, in accordance with the specific aims for these courses. Teachers should refer to the chapter entitled "The Program for Grades 9 to 12" in Part A: Program Policy *of this guideline for the specific aims for basic, general, and advanced level courses.*

BALLET

INTRODUCTION

Ballet is the type of theatrical or concert dance that originated in the courts of Europe. It evolved slowly out of the social dances of the courtiers into large spectacles intended for the pleasure of the court. The steps and positions began to be codified during the reign of Louis XIV and have remained relatively unchanged since that time. The use of the toe or *pointe* shoe has become characteristic of ballet. Traditional or classical ballets were frequently based on stories involving mythical characters, and they adhered to a set form. A full musical score would be composed for the ballet, and the ballet would be staged using elaborate sets and costumes. Modern or contemporary ballets have moved away from some of these traditions. While retaining the classical technique, they use movements and positions that are specially created for each new ballet. In addition, the traditional structure of a classical or romantic ballet is often not present in contemporary ballets.

The content given for Ballet courses is not specific to any one ballet syllabus, since it would be difficult to justify a preference for one syllabus over another. Where there is more than one term, definition, or description for a particular step or movement, it would be appropriate to make students aware of such variations. The goal should be to educate students to appreciate the variety of approaches and styles that exists in ballet, although teachers may wish to rely on their particular background.

Ballet courses may be taught in the Intermediate Division in Grades 9 and 10 and in the Senior Division in Grades 11 and 12.

All Ballet courses shall contain content from each of the four program components – technique, theory, composition, and presentation.

CONTENT

TECHNIQUE

1. Body positions and movements

a) total-body positions and axial skills

9* – flexion, extension, and rotation
- bending, stretching, and twisting
- standing, sitting, and lying
- positions and movements:
  - symmetrical
  - *à la quatrième devant*
  - *à la seconde*
- spatial relationship of body parts

10 – combinations of axial movements
- positions and movements *à la quatrième derrière*
- combinations involving changes in position
- emphasis on combining of foot and arm positions

11 – emphasis on leg extensions requiring strength and flexibility
- spirals along the primary body axis (*écarté* and *épaulé*)
- positions and movements:
  - asymmetrical
  - *en l'air*
  - *croisé*, *effacé*, and *écarté*
- tilts and balances
- emphasis on actions of peripheral body parts

12 – combinations involving more difficult axial movements
- quick and slow changes in body position
- body positions in which balance is emphasized

b) arm positions and axial skills

9 – symmetrical and static (or still) arm positions
- 1st and 2nd positions
- 5th position *en bas*, *en avant*, and *en haut*

10 – 3rd position
- movement of one arm

11 – asymmetrical positions and movements
- 4th position
- arm positions characteristic of different ballet styles

12 – combinations involving many arm positions and many changes in arm position that are co-ordinated with movements of the body

c) head positions and movements

9 – positions and movements:
  - centred, forward, and down
  - to the side

10 – tipping and tilting of head

11 – emphasis on altering head placement in relation to body line
- positions and movements:
  - to the back
  - to the diagonal
- turning of head

12 – more advanced technical problems involving isolated movements of the head

*These numbers refer to grades.

d) foot positions and leg movements

9 – parallel, turned out, 1st, 2nd, and 3rd positions
– standing on *demi-pointe* with both feet
– *battement*
– arabesque
– *retiré*
– movements *en croix*

10 – 3rd position and 4th open position
– standing on *demi-pointe* on one foot
– *développé*
– *attitude*

11 – 5th position and 4th closed position
– foot positions characteristic of different ballet styles (e.g., over, under, and *sur le cou-de-pied*)

12 – combinations involving many foot positions
– taking of positions into *demi-pointe*

e) locomotor skills and dance steps

9 – locomotor skills:
– walking and running
– skipping, galloping, and sliding
– dance steps: *sauté*, *assemblé*, *sissone*, *temps levé*, and *jeté*

10 – combining of locomotor and dance steps into patterns
– dance steps: waltz, *pas de basque*, mazurka, and *balancé*

11 – combinations involving air moments
– combinations involving turns and beats

12 – more difficult locomotor combinations
– locomotor and dance steps characteristic of different ballet styles

f) turns

9 – quarter- and half-turns in place
– pivot turns

10 – full turns (*pirouette*)
– travelling turns (*chaîné* and *posé* or *piqué*)

11 – double turns
– *tour en l'air*

12 – more difficult turns, such as triple turns or turns in which the centre axis is shifted during the turn

g) complexity of pattern

9 – few steps and many repetitions of steps; few actions

10 – more steps and less repetition of steps; more actions

11 – many steps and few repetitions of steps; many actions

12 – many steps and little repetition of steps; complex actions

2. Spatial dimension

Exploration of the spatial dimension of dance technique would include consideration of the following:

a) direction

9 – *en avant*, *de côté*, *en arrière*, and *en croix*

10 – *écarté*, *effacé*, and curved and circular directions

11 – movement in many directions

12 – restriction and structuring of space

b) level

9 – medium, high, and low levels
– positions and movements:
– on flat foot
– on *demi-pointe*

10 – changes in level in *adage* and *allegro* studies

11 – positions and movements *en l'air*
– *tombé*

12 – combinations involving many changes in level

c) focus

9 – simple focus, with the head forward or to the side

10 – combining of focus with static body positions

11 – focus to the back
– changes in focus
– movement of both focus and body

12 – multiple focuses
– changes in focus
– focus opposite to the direction of the body
– *épaulement*

d) floor pattern (path)

9 – simple lines and circles

10 – combinations involving lines and circles
– zigzags and loops

11 – curves
– more difficult combinations

12 – reordering, reducing, and expanding of set floor patterns

e) facing

9 – static facing to the front, side, and back of room
– facing a person or an object
– facing front to front and side to side

10 – facing the diagonal, including *écarté*, *épaulé*, and *croisé*
– simple changes in facing

11 – combining of facings in a single pattern
– facing back to back

12 – more difficult problems in facing
– problems in facing involving two or more dancers

3. Dimension of time

Exploration of the dimension of time in dance technique would include consideration of the following:

a) tempo

9 – moderate, slow, and fast tempos

10 – very slow and very fast tempos

11 – combining of different tempos

12 – quick and subtle tempo changes

b) rhythm and metre

9 – 2/4 and 4/4 (duple metres) and 3/4 and 6/8 (triple metres)
– primary and secondary metrical accents
– simple kinesthetic accents

10 – combining of simple duple and triple metres
– rhythmic (or agogic) and kinesthetic accents
– simple syncopation

11 – 5/4, 5/8, and 7/8; 3/8 and 9/8
– mixed metres

12 – complex mixed metres
– combining of various types of accent
– superimposition of a rhythmic pattern of movement on a different rhythmic pattern of sound

4. Dimension of energy

Exploration of the dimension of energy in dance technique would include consideration of the following:

movement qualities

9 – consistent use of one movement quality
– strong and light use of energy
– sustained, percussive, and swinging qualities

10 – use of contrasting movement qualities
– suspended and vibratory (fluttering) qualities

11-12 – use of two or more movement qualities, either simultaneously or sequentially

5. Relationships

a) group formations

9 – execution of locomotor patterns across the floor in open fours
– scattered and line formations

10 – groups of two and three
– squares and circles
– group formations close together and apart

11 – large groups
– double circles
– formations consisting of two or more groups

12 – partnering and group awareness
– combinations involving a solo and group in which dancers move in and out within a pattern

b) group connections

9 – meeting and parting

10 – simple problems in leading and following
– partner connections, such as hand-to-hand and linking of elbows

11 – leading and following with a partner
– connections involving several dancers

12 – contact work
– simple lifts

THEORY

1. Ballet styles

9 – examination of the historical development of ballet

10 – introduction to the relationship between ballet, jazz dance, and modern dance in Western theatrical dance

11 – introduction to the development of modern and contemporary ballet styles
– introduction to different ballet styles

12 – examination of stylistic differences between the various syllabuses or schools of technique that have developed in ballet

2. The elements of dance

9 – learning of terms for aspects of the elements of dance, i.e., terms for concepts of space, shape, time, and energy

10 – analysis of specific elements of dance

11 – examination of ways in which the elements of dance are manipulated to vary and create ballet movement

12 – more in-depth study of ways in which the elements of dance are used and varied in different ballet styles

3. Aesthetic aspects of ballet

a) development of criteria for evaluating ballet

9 – discussion of personal preferences as a first step in developing criteria
– identification of some criteria that are valid for all types of dance

10 – analysis of ballet using some specific criteria
– introduction to comparing ballet with other dance types

11 – development of additional criteria for evaluating ballet

12 – exploration of personal preferences in ballet choreography and comparison of these with personal preferences in the choreography of other dance types

b) ballet as an art form

9 – discussion of the nature of art, art in society, and the various art forms

10 – use of ballet terminology in the examination of meaning in dance

11 – investigation of ballet as expression and communication

12 – appreciation of the relationship between movement, ballet, and art

c) dance repertoire

9 – introduction to ballet repertoire through the viewing of some examples

10 – comparison of different styles within the ballet repertoire

11 – comparison of ballet repertoire with repertoire from other dance types

12 – appreciation of the ballet repertoire

d) dance artists

9 – introduction to the work of some internationally acclaimed ballet artists of the past and present

10 – introduction to the work of some Canadian ballet artists

11-12 – further study of the work of ballet artists from Canada and from other countries

e) etiquette and traditions associated with ballet

9 – introduction to basic etiquette in dance, particularly in ballet

10 – discussion of body types in relation to ballet

11-12 – investigation of the development of traditions in ballet

4. Scientific aspects of ballet

a) biomechanics

9 – discussion of some basic movement concepts
– introduction to the use of basic movement concepts in the analysis of ballet technique
– use of some anatomical terminology

10 – further study and application of movement concepts
– increased use of anatomical terminology

11 – use of more difficult biomechanical concepts in the analysis of ballet movement

12 – analysis of the movements of other student dancers to determine whether, for example, turnouts, hip control, and landings are done efficiently and correctly

b) safety and injuries

9 – identification of causes of dance injuries
– discussion of basic care of minor injuries (RICE)
– discussion of appropriate clothing and footwear

10 – exploration of some basic considerations for preventing traumatic injuries
– discussion of the possible factors contributing to chronic injuries

11 – examination of methods of long-term care of the body to prevent injuries

12 – discussion of the consequences of dancing while injured
– discussion of the criteria for selecting appropriate professional treatment and therapies for injuries

c) fitness

9 – introduction to basic fitness components

10 – examination of fitness components in relation to ballet

11 – consideration of fitness components in comparing ballet with other dance types

12 – appreciation of ballet as one avenue to fitness

d) nutrition

9 – use of Canada's Food Guide to plan a personal diet
– discussion of the importance of water in the diet

10 – discussion of considerations for determining realistic body weight
– discussion of the importance of a realistic self-image and body image
– examination of the dangers associated with such eating disorders as anorexia nervosa and bulimia

11 – scientific examination of ways in which the body uses food

12 – discussion of the relationship between diet and exercise
– appreciation of the benefits of adopting effective, lifelong eating habits

5. Historical and cultural aspects of ballet

a) historical development

9 – survey of the historical development of ballet

10 – study of traditions from selected historical periods, such as the romantic and classical traditions in ballet

11 – study of some major contemporary ballet companies

12 – study and appreciation of the work of some individuals who have contributed to the historical development of ballet, such as teachers, choreographers, and designers

b) Canadian dance

9 – introduction to the development of ballet in Canada

10 – introduction to the work of Canadian ballet companies and artists

11 – examination of the development of ballet in various geographical areas within Canada, focusing on some specific artists and companies

12 – appreciation of the diversity of ballet in Canada today

c) dance in society

9 – survey of the functions of dance, especially ballet, in society

10 – survey of the evolution of the roles of male and female ballet dancers throughout history
– appreciation of the importance of dance in various cultures

11 – examination of community, regional, provincial, and national organizations that affect the development of ballet in Canada

12 – examination of each student's relationship to ballet

6. The relationship between music and ballet

9 – exploration of the concepts of beat, measure, accent (metric, rhythmic or agogic, and kinesthetic), and phrase, and their use in accompaniment to complement movement
– exploration of the relationship between movement and rhythm
– discussion of the similarities between movement and music in ballet

10 – discussion of various types of accompaniment for dance, such as percussion instruments, words, vocal sounds, clapping, music, and electronic music
– further examination of the similarities between music and movement in ballet

11 – appreciation of the ways in which accompaniment complements movement and of the strong impact of music on dance
– discussion of appropriate choices of accompaniment for ballet

12 – discussion of the similarities between compositional structures used in music and in dance
– further exploration of ways in which music and other sounds can be used to advantage in developing accompaniments for ballet

COMPOSITION

1. Movement as a source of stimuli

a) body actions

9 – actions involving the whole body
– actions involving individual body parts
– locomotor steps

10 – simple combinations involving body actions and locomotor steps

11 – combinations emphasizing off-balance body actions

12 – more difficult combinations

b) concepts of space

9 – direction, level, and floor pattern

10 – focus and facing

11 – air patterns
– imaginary spatial textures

12 – restricted space
– structured space, i.e., shapes of space

c) concepts of shape

9 – symmetrical, balanced, wide, and narrow shapes
– shapes with positive space
– shapes involving one or two dancers

10 – cylindrical, curved, and angular shapes
– group shapes involving few dancers

11 – asymmetrical, unbalanced, twisted, and inverted shapes
– shapes with negative space
– moving shapes

12 – more advanced problems in creating shapes
– group shape studies involving larger numbers of dancers

d) concepts of time

9 – moderate, slow, and fast tempos
– accent and phrase
– even and uneven beats

10 – very slow and very fast tempos

11 – combining of different tempos

12 – changes from one tempo to another

e) concepts of energy

9 – use of one movement quality by the whole body
– use of one movement quality by one body part
– swinging, sustained, percussive, and vibratory (fluttering) movement qualities

10 – use of contrasting movement qualities
– use of two qualities involving the whole body

11 – suspended movement quality
– combining of qualities

12 – emphasis on contrasting movement qualities
– combinations involving many qualities

f) structural relationships and resulting actions

9 – duets
– simultaneous movements of few or many dancers
– mirroring and matching
– meeting and parting

10 – duets, trios, and other groups
– groups in line and circle formations
– sequential movement in a group
– relationships and movements:
    – side to side
    – front to back
    – near and far

11 – groups in scattered and circle formations
– canon
– relationships and movements:
    – back to back
    – above and below

12 – relationships involving the use of external objects
– emphasis on changing the relationships among the members of the group within a dance study

2. Other sources of stimuli

9 – sounds made by the voice or by body parts (e.g., clapping)
– sounds made by percussion instruments
– music
– simple props and costumes

10-12 – words, ideas, images, themes, poetry, emotions, lighting, colours, and masks

3. Compositional forms and structures

9 – development of themes, motifs, phrases, and sequences
– AB and ABA forms in which use is made of themes, motifs, phrases, and sequences

10 – verse and chorus
– rondo
– cumulative structures (e.g., AB, ABC, ABCD)

11 – emphasis on theme and variations
– canon and ground bass

12 – all the above forms and structures

4. Improvisation

9 – exploration of movement through the use of body actions, concepts of space, shape, time, and energy, and structural relationships
– exploration of movement through the use of other sources of stimuli
– improvisation by individuals or couples
– structured improvisation

10 – improvisation in small groups
– recall of short improvisations

11 – free improvisation
– recall of longer improvisations

12 – contact improvisation
– recall of complex improvisations

PRESENTATION

1. Basic presentation skills

9 – execution of clear beginnings and endings
– development of the level of concentration and involvement required for effective presentation
– development of skills in projection

10 – development of the ability to execute movements effectively
– consideration of different ballet styles

11 – development of students' awareness of their own ideas and feelings about ballet
– discussion of the effects of stress on presentation skills

12 – presentation of dance studies in different ballet styles
– appreciation of the importance of personal confidence in presentation
– practising of techniques to control stress during performance

2. Critical skills

9 – development of the ability to recognize clarity of execution, intensity of concentration and involvement, and effectiveness of projection in dance presentations
– development of some criteria for evaluating presentations
– development of the ability to distinguish between the person and the product

10 – giving and receiving of constructive criticism that is based on specific criteria

11 – appreciation of the personal growth that can take place through participation in dance presentation and critical evaluation of the dance
– differentiation between the person, the creative process, and the finished product
– discussion of the effect of the performance space on the nature of the performance

12 – participation in a variety of opportunities to critique presentations
– use of critiques to identify personal strengths, weaknesses, and persistent problem areas, and development of a log in which these can be noted

3. Rehearsal skills

9 – introduction to the use of repetition for the memorization and polishing of dance studies
– identification of the parts of the stage area and application of stage terminology during class

10 – development of an awareness of the dancer's own presence within the stage space
– appreciation of the necessity for commitment to rehearsal

11 – discussion of the relationship between the effect of movement and its placement within the stage space
– appreciation of the personal growth that can take place through participation in dance rehearsal

12 – appreciation of the various aspects of rehearsal, e.g., scheduling and set-up
– emphasis on development of the ability to lead peers in a variety of rehearsal situations

4. Development of a dance repertoire

9 – presentation of each student's own studies
– presentation of easy dance studies

10 – emphasis on participation in duets and trios
– presentation of others' dance studies
– presentation of choreographed studies and sections of dances

11-12 – presentation of choreographed dances
– development of each student's own repertoire
– emphasis on dancing in small groups

5. Stagecraft and production skills

9 – identification of the parts of the stage area
– emphasis on the use of simple costume ideas
– use of simple props and sets in dance presentations
– development of awareness and appreciation of the team effort that is required in presentations

10 – exploration of basic lighting considerations
– exploration of the use of lighting and accompaniment

11 – discussion of different performance settings
– discussion of different purposes of performances, e.g., performances for lecture-demonstrations, auditions, or theatrical productions
– discussion of ways of dealing with the unexpected in performance

12 – participation in the production of a dance presentation, e.g., a performance for peers, the whole school, or others

TEACHING STRATEGIES

TECHNIQUE

Technique classes in ballet should include the following:

– warm-up exercises at the barre

– centre work, including *adage* and *allegro*

– locomotor patterns executed across the floor

– *enchaînement*

Although most ballet classes will include each of these aspects, the following suggestions will help in developing courses at the different grade levels:

Grade 9. Emphasis should be placed on doing exercises at the barre to develop mastery of ballet skills as well as proper placement. Teachers must help students to develop listening skills so that they will develop sensitivity to various aspects of the music used with movement and dance.

Grade 10. Emphasis should be placed on taking the barre exercises to the centre and focusing on the development of control and balance. Teachers should also add more complex *adage* and *allegro* studies.

Grade 11. Emphasis should be placed on travelling across the floor and on applying biomechanical principles to ballet technique.

Grade 12. Emphasis should be placed on combining all technical skills into *enchaînements*. Any of the techniques learned at the barre can be included and developed in centre, travelling, and *enchaînement* work.

Some teachers may wish to consider including *pointe* work in the Ballet curriculum. They should keep in mind, however, that *pointe* work should be introduced *only* to students who have developed the necessary strength and skill. Before beginning *pointe* work, students should have a minimum of three consecutive years of intensive training in ballet technique.

The study of character dance is often considered a component of technical study in ballet. Character dances are found in such classical ballets as *Swan Lake* and *Giselle* and are based on specific national dances. The steps, music, and costumes used are in the style of the national dance (e.g., Russian or Spanish), but they are not necessarily authentic. Teachers should include some experiences in character dance in Ballet courses. These dances will also provide stimuli for studying the influence of other dance types and styles on the development of ballet.

THEORY

Teachers should emphasize the integration of theoretical content with all other aspects of Ballet courses. For example, students should discuss and test the theoretical principles underlying the technical skills that they are developing, and they should be encouraged to use movement as a means of understanding principles of body movement. Students should also gradually develop their dance vocabulary and use it both orally and in their written work.

Teachers should ensure that students understand what is meant by the "classical" body line in ballet and and how it has become characteristic of ballet.

COMPOSITION

Creative movement, including improvisation, is a very important aspect of the study of ballet and must not be neglected. Rather than learning primarily by following the movement of others, students should attempt to develop their own movement patterns, relying on their understanding of principles of body movement. Composition classes should be structured in ways that encourage students to discuss and make use of theories of composition in solving movement problems. Students could also be given opportunities to improvise within set movement sequences in the technique class.

The following are a few suggestions to help teachers in planning creative activities for the different grades:

Grade 9. In both technique and composition classes, students could improvise within set movement sequences at the barre and in the centre. Students could then create compositions for both themselves and the class.

Grade 10. Students could use their ballet skills to create their own patterns by varying the directions, rhythms, and movement qualities. With other students, they could explore group and spatial relationships, such as mirroring, and oppositional, sequential, and simultaneous movement sequences.

Grade 11. Emphasis should be placed on using the compositional forms and structures. Each student should also create a dance for himself or herself.

Grade 12. Emphasis should be placed on creating dance studies for another dancer and for a group. Criticism and evaluation of compositions should also be emphasized.

PRESENTATION

The study of dance presentation should take into consideration the nature of the dance, the dancer, the performance environment, and the actual dance performance. Presentation skills, like compositional skills, should also be developed in the technique class. In Grade 9, students should be encouraged to develop the ability to execute movement with feeling by giving attention to the style in which they perform exercises at the barre. The development of this expressive ability should continue in centre, travelling, and *enchaînement* work in Grades 10 to 12.

DANCE COMPOSITION

INTRODUCTION

For the dancer, the body is the instrument of expression, and movement is the medium for expression. Since it is important that students not only refine their technique but also develop their expressive and creative abilities, it is the aim of this course to provide students with an opportunity to explore in depth a variety of approaches to dance composition and to create finished compositions.

The Dance Composition course may be taught in the Senior Division in either Grade 11 or Grade 12.

The Dance Composition course shall contain content from each of the four program components – technique, theory, composition, and presentation.

CONTENT

TECHNIQUE

1. Technical skills

– use of body positions and movements

– use of the elements of dance, including space, shape, time, and energy

– use of relationships, including various group formations and group connections

2. Practising of compositions

– practising of students' own compositions and the compositions of others in order to refine technical command of the movement material chosen

– practising of correct performance in accordance with the dance type and style

– exploration of kinesthetic nuances and modes of projection

THEORY

1. Sources of stimuli for composition

– discussion of body positions and movements, the elements of dance, and structural relationships as stimuli to creativity

– discussion of words, ideas, lighting, props, poetry, colours, masks, images, etc., as stimuli

2. Compositional forms and structures

– examination of various compositional forms and structures, such as binary (AB) form, rondo form, and canon

3. Improvisation

– discussion of improvisation as a process by which movement material can be discovered

– discussion of various approaches to improvisation

– examination of the relationship between improvisation and composition

4. Critical skills

– development of criteria for evaluating technical aspects of dance studies, compositional methods, finished dance compositions, and the presentation of dance compositions

– oral and written evaluation of dance compositions and presentations

5. Recording of dance

– discussion of ways in which dance can be recorded, for example, through verbal description, on film, videotape, and slides, and in notation systems

COMPOSITION

1. Basic compositional skills

– creation of movement themes, motifs, and phrases, using a variety of stimuli

– varying of movement themes, motifs, and phrases by means of changes in spatial or temporal aspects, in the use of energy, and in the structural relationship of the dancers

2. Improvisation

– solo and group improvisation

3. Composition of dance studies

– use of various compositional forms and structures, such as binary form, rondo form, and canon

– development of short studies for one dancer, for small groups of dancers (duets or trios), and for large groups

– creation of short studies that incorporate selected technical skills, such as balances and turns, and that challenge students to perfect these skills

– creation of studies, using props, sets, and costumes that alter the appearance of the body or the way it can move

4. Critical skills

– evaluation of dance compositions according to specific criteria

– use of critiques of compositions to revise or rework the compositions, if necessary

PRESENTATION

1. Presentation skills

– presentation of students' own dance studies

– presentation of others' dance studies, e.g., studies by other students, by teachers, or by choreographers

2. Critical skills

– evaluation of presentations according to specific criteria

3. Stagecraft and production skills

– exploration of the impact of movement that is presented in various parts of the stage space

– exploration of aspects of staging, such as sets, lighting, and costumes, in relation to specific dance compositions

– exploration of the uses of make-up in dance productions

Students should also have opportunities to teach their own dance compositions to other dance students.

TEACHING STRATEGIES

Students beginning to work in dance composition must first become familiar with the movement material. They must explore the movement possibilities of the body, as well as the unlimited ways in which space, time, and energy can be manipulated to vary movement. This exploration can be done in a variety of ways, and teachers should use methods with which they are comfortable.

Teachers must provide students with opportunities to experience various aspects of the creative process, such as exploration of movement, improvisation, and problem solving. Through such experiences, students are encouraged to discover, select, and refine the movement material and use it to create finished dance studies. Teachers must also help students to clarify what they want to express and then to choose compositional procedures and structures that are appropriate for the material.

In constructing dance studies, students should first experience dance movements, tempos, rhythms, and movement structures without reference to music. Since music can overly influence compositional choices, it is advisable to delay the use of music in composition until students can construct unified compositions, using only the elements of dance.

Teachers should also emphasize the development of criteria to evaluate not only the final product but the procedures used in composition.

DANCE HISTORY

INTRODUCTION

The study of the origins of dance enables students to develop breadth of cultural understanding, since it is linked to the history of ritual, religion, symbolism, folklore, entertainment, and music and the other arts. The Dance History course should be designed to appeal to students with a variety of interests, and it should provide many opportunities to integrate the study of dance with the study of other subjects. This course is not intended exclusively for students interested in dance as a separate discipline.

Teachers should expect students to participate in the technical portions of this course, but should not expect a high degree of technical skill or ability. Although students may not have the technical proficiency to perform all the dances in the historical dance repertoire, teachers should encourage them to do the best they can physically. Emphasis should be placed on understanding and appreciating various aspects of a dance, including its origin, purpose, style, presentation format, costumes, and music.

Experiences in composition will focus on dance reconstruction. This could include deciphering the movement directions in a Renaissance or baroque dance manual, studying the formal structure of the dances, and examining and performing the dances with particular attention to the use of the body, space, and time.

The Dance History course may be taught in the Senior Division in either Grade 11 or Grade 12.

The Dance History course shall contain content from each of the four program components – technique, theory, composition, and presentation.

CONTENT

TECHNIQUE

1. Technical skills

– participation in laboratory experiences in the five dance types, i.e., ballet, modern dance, jazz dance, folk/ethnic dance, and social dance

– practical experiences that focus on demonstrating the differences between the five dance types, such as differences in training, skills, styles, groupings, and the use of rhythms

2. Historical aspects of technique

– experiences that demonstrate the connection between the historical development of each dance type and the technique associated with it

THEORY

1. Historical overview of dance

– survey of the development of the five dance types within a chronological framework

– development of an awareness of some characteristics of primitive dance

2. History of ballet

– court dances

– development of ballet and its repertoire in the classical and romantic periods

– development of ballet in the twentieth century

3. History of modern dance

– American influences

– European influences

– early pioneers

– further development of modern dance to the present

4. History of jazz dance

– influences from Africa, Europe, and the Caribbean

– American Civil War period

– jazz dance in vaudeville and musical theatre (black and white) and on Broadway

– jazz dance in film

– the relationship between jazz music and jazz dance

5. History of folk/ethnic dance

– the development and functions of dance in various cultures around the world

– social group-dances

– court dances

– dancing masters

– dance fads

6. History of social dance

– dancing masters

– dance fads

– European and ballroom dances

– South American, Caribbean, and Central American dances

– North American dances

7. Aspects of the historical development of dance in Canada

– examination of the multicultural, multiracial nature of Canadian dance

– dances of the Native peoples

– dances representing the life of early settlers in Canada, e.g., MacDonald's *Rose la Tulipe* and Valkoff's *Red Ear of Corn*

– folk/ethnic dances

– social dances

– theatrical dance

COMPOSITION

1. Reconstruction

Students should be given opportunities to reconstruct the following:

– step patterns

– parts of dances

– dances from the five dance types

2. Composition of studies

Students should be given opportunities to compose dance studies that are based on dances from various historical periods.

PRESENTATION

1. Practical applications

– demonstration of dances learned during the process of reconstructing dances

2. Historical and aesthetic considerations

– examination of the reasons for various settings for dance performance

– investigation of the external influences on the development of dance costumes, sets, and music

– appreciation of ways in which social customs, rituals, religion, ceremonies, and rites of passage (birth, puberty, marriage, and death) have affected the presentation of dances

– examination of ways in which technological developments, such as film, videotape, and computers, have influenced dance

FOLK/ETHNIC DANCE

INTRODUCTION

The term *folk dance* is used in this document to refer to dances that may be performed by any of the people in a particular culture or country. The steps, patterns, and music may be simple or very complex. *Ethnic dance* is used to refer to a dance style in a particular culture or country that requires extensive training. *National dance* can be used to refer to any dance that is identified with a specific country. Folk/Ethnic Dance courses include study of national dances.

Folk/Ethnic Dance courses should emphasize the study of functions and purposes of dance in society. In various parts of the world, dance is used, for example, in worship, courtship, and education; as entertainment and as a social and recreational activity; and as a means of affirming group identity. Ethnic dances are often associated with specific rituals, religious practices, and social customs and events, whereas folk dances are used more as a social activity.

Folk/Ethnic Dance courses may be taught in the Intermediate Division in either Grade 9 or 10 and in the Senior Division in either Grade 11 or 12. In the Intermediate Division, it is recommended that teachers choose from three or four of the following regions: Africa, Asia, Europe, North America, and South America. In the Senior Division, study of dances from the fourth or fifth region could be included, as well as more complex dances from the regions already selected in the Intermediate Division.

In selecting folk/ethnic dances for study, teachers should be sensitive to the multicultural and multiracial characteristics of their community. In some communities it might be appropriate to study dances from one particular cultural group in depth, e.g., Métis, Chinese, or Italian dances. If a qualified teacher is available and there is sufficient student interest, such study could be included as part of the Folk/Ethnic Dance course.

All Folk/Ethnic Dance courses shall contain content from each of the four program components – technique, theory, composition, and presentation.

TEACHING STRATEGIES

The Dance History course should provide many opportunities for students to view and experience dance. Teachers will find films, slides, and videotapes of dance valuable resources for this course. Where possible, students should also view live dance performances.

CONTENT

TECHNIQUE

1. Body positions and movements

a) total-body positions and axial skills

9/10* – combinations of axial movements in specific dances
- positions:
  - symmetrical
  - standing
  - forward
  - to the side
- movements:
  - symmetrical
  - forward
  - sideways

11/12 – positions and movements:
- backward
- to the diagonal
- in the air

b) arm positions and axial skills

9/10 – symmetrical and static (or still) arm positions
- V position, W position, and T position
- positions and movements: two-hand, crossed-hand, closed social, promenade, *varsovienne*, skater's, banjo, sidecar, and shoulder-waist

11/12 – positions and movements:
- asymmetrical with both arms moving or changing position
- cross-back, front and back basket holds, barrel, back promenade, and courtesy turn

c) head positions and movements

9/10 – centred, forward, down, and to the side

11/12 – positions and movements of specific sequences or dances

d) foot positions

9/10 – parallel, turned out, 1st, 2nd, and 3rd (T) positions

11/12 – foot positions used in different dance styles in folk/ethnic dance

e) turns

9/10 – quarter- and half-turns in place
- full turns in place
- travelling turns
- pivot swing

11/12 – double turns and turns in the air
- combining of steps and turns
- turns executed by couples, such as pivot turns

f) locomotor skills, dance steps, and dance patterns

9/10 – locomotor skills:
- walking, running, jumping, hopping, and leaping
- skipping, galloping, and sliding

– dance steps: step-hop, schottische, two-step, *pas de basque*, polka, grapevine, push step, and *bleking*
– patterns to develop locomotor skills: few steps, many repetitions of steps, and few actions

11/12 – dance steps:
- waltz, mazurka, pivot step, *laendler*, and stamping combinations such as *zapateado* (Mexico)
- steps specific to various countries, such as *rida* and *bokazo* (Hungary), *hambopolska* (Sweden), and strathspey (Scotland)

– patterns to develop locomotor skills: many steps, few repetitions of steps, and many actions

2. Spatial dimension

Exploration of the spatial dimension of dance technique would include consideration of the following:

a) direction

9/10 – forwards, sideways, and backwards

11/12 – diagonal directions

b) level

9/10 – medium level
- positions and movements at floor level
- changes in level

11/12 – movement in the air

*These numbers refer to grades.

c) focus

9/10 – simple focus with the head forward
– focus directed to and away from partner

11/12 – emphasis on multiple focuses and changes in focus

d) floor pattern (path)

9/10 – simple lines and circles
– clockwise and counter-clockwise patterns
– patterns involving forward, backward, and sideways movement

11/12 – complex combinations involving lines, circles, and curves

e) facing

9/10 – facing to the front, side, back, and diagonal of the room
– facing a person or persons (e.g., musicians), or objects

11/12 – facing back to back

3. Dimension of time

Exploration of the dimension of time in dance technique would include consideration of the following:

a) tempo

9/10 – moderate, slow, and fast

11/12 – very slow and very fast tempos
– combining of different tempos

b) rhythm and metre

9/10 – underlying beat
– primary and secondary metrical accents
– 2/4 and 4/4 (duple metres) and 6/8 (triple metre)
– emphasis on differences in rhythmic pattern as aspects of specific cultures

11/12 – 3/4, 5/16, and 7/16
– mixed metres, e.g., 3/4 with 2/4 and 4/4 with 2/4
– rhythmic (or agogic) and kinesthetic accents

4. Dimension of energy

Exploration of the dimension of energy in dance technique would include consideration of the following:

movement qualities

9/10 – bouncing, rocking, swinging, swaying, pushing, pulling, and striking qualities

11/12 – patterns involving contrasting qualities

5. Relationships

a) group formations

9/10 – emphasis on execution of locomotor patterns across the floor by individual students (solo work)
– couples and trios
– lines and single and double circles
– squares (two and four couples) and "longways-set" formation
– formations and figures specific to folk dance, such as star, do-si-do, grand chain, ladies' chain, arming, siding, cast-off, and arch

11/12 – emphasis on execution of locomotor patterns across the floor in pairs
– couple, trio, and large-group formations in which more complex hand positions are used
– duple minor, triple minor, and hey

b) group connections and positions

9/10 – meeting and parting
– very simple problems in leading and following
– partner connections, including hand-to-hand, shoulder-to-shoulder, and linking of elbows
– connections and positions that correspond to both the arm positions and group formations listed above, such as *varsovienne*, skater's, promenade, shoulder-waist, and shoulder-shoulder

11/12 – emphasis on developing skills in leading and following with a partner
– connections involving several dancers
– simple lifts of a partner
– social dance positions emphasizing leading and following skills

THEORY

1. Folk/ethnic dance styles

9/10 – introduction to the historical development of the use of some steps in folk dances, e.g., polka and waltz steps
– consideration of the influence of costume, customs, geography, religion, and social roles on folk dances

11/12 – introduction to contrasting styles within folk dance, e.g., Czechoslovakian and Hungarian styles
– introduction to in-depth study of the social, cultural, geographic, religious, and political influences on the development of various dance styles

2. The elements of folk/ethnic dance

9/10 – analysis of dance sequences, using concepts of space, shape, time, and energy

11/12 – comparison of stylistic differences in steps and patterns, using concepts of space, shape, time, and energy

3. Aesthetic aspects of folk/ethnic dance

a) development of criteria for evaluating dance

9/10 – discussion of personal preferences as a first step in developing criteria
– identification of some criteria for evaluating dance in general

11/12 – analysis of folk/ethnic dance, using the criteria for evaluating dance

b) folk/ethnic dance as an art form

9/10 – discussion of the nature of folk art, folk art in society, and the various folk art forms
– consideration of these dances as art

11/12 – appreciation of folk/ethnic dance as art

c) dance repertoire

9/10 – introduction to folk/ethnic dance repertoire through the viewing of some examples

11/12 – development of an extensive folk/ethnic dance repertoire that consists of dances from many different countries

d) dance artists

9/10 – introduction to the work of Canadian folk/ethnic dance performers and companies
– introduction to the work and functions of folk-arts councils

11/12 – introduction to the work of internationally acclaimed folk/ethnic dance performers and companies of the past and present

e) etiquette and traditions associated with dance

9/10 – study of basic social etiquette used in folk/ethnic dance

11/12 – appreciation of ways in which historical traditions have influenced the development of social etiquette in specific folk/ethnic dances
– appreciation of stylistic traditions and their development

4. Scientific aspects of folk/ethnic dance

a) biomechanics

9/10 – discussion of some concepts associated with analysing folk/ethnic dance technique

11/12 – further analysis of folk/ethnic dance movement

b) safety and injuries

9/10 – introduction to basic care of minor injuries (RICE)
– discussion of appropriate footwear and clothing

11/12 – discussion of ways of preventing injuries
– consideration of the possible factors contributing to chronic injuries

c) fitness

9/10 – introduction to basic cardiovascular fitness components, as they apply to folk/ethnic dance

11/12 – appreciation of folk/ethnic dance as one avenue to fitness

d) nutrition

9/10 – discussion of the dangers of overeating and undereating
– discussion of realistic body weights and some methods of achieving and maintaining them
– discussion of the importance of a realistic self-image and body image

11/12 – consideration of the importance of food in celebrations and traditions surrounding folk/ethnic dances

5. Historical and cultural aspects of folk/ethnic dance

a) historical development

9/10 – exploration of the origins and purposes of folk/ethnic dances
– introduction to the historical development of folk/ethnic dance

11/12 – emphasis on examination of the impact of such external influences as customs, costumes, and geography on the development of folk/ethnic dances

b) Canadian dance

9/10 – study of dances of Native peoples
– discussion of the influence of the early settlers of Canada on Canadian dance
– introduction to the historical development of folk/ethnic dance in Canada

11/12 – appreciation of multicultural and multiracial aspects of Canadian dance
– consideration of the influence of dance from other countries on Canadian dance
– comparison of the development of folk/ethnic dance in Canada with that in other parts of the world

c) dance in society

9/10 – identification of the functions of dance in society and their relationship to folk/ethnic dance
– discussion of individual dance experiences

11/12 – appreciation of the uses of folk/ethnic dance in various cultures in the past and present

6. The relationship between music and folk/ethnic dance

9/10 – exploration of the concepts of beat (regular and irregular), measure, accent, and phrase in music and movement
– investigation of the relationship between movement and rhythm
– investigation of ways in which accompaniment supports movement

11/12 – exploration of the similarities between compositional structures in music and dance

COMPOSITION

1. Movement as a source of stimuli

a) body actions

9/10 – body gestures
– actions of various body parts (e.g., hands)
– steps

11/12 – combinations of actions and steps in which weight transfer is emphasized

b) concepts of space

9/10 – direction, level, and floor pattern
– personal space and group space

11/12 – focus and facing
– air patterns

c) concepts of shape

9/10 – symmetrical and balanced shapes

11/12 – asymmetrical, curved, angular, unbalanced, and inverted shapes

d) concepts of time

9/10 – different tempos in 2/4, 3/4, 4/4, and 6/8
– relationship between rhythm and music

11/12 – very slow or very fast tempos
– gradual and sudden changes from one tempo to another

e) concepts of energy

9/10 – use of a single movement quality (light, strong, heavy, sudden, sustained, and flowing)

11/12 – simultaneous use of two qualities

f) structural relationships and resulting actions

9/10 – relationships involving a partner
– relationships involving groups
– simultaneous movements of few or many dancers
– mirroring and matching
– meeting and parting
– group circle patterns

11/12 – duets, trios, and other groups
– circle and line formations
– sequential movement
– groups in scattered formation
– relationships and movements:
  – front to back
  – back to back
  – near and far
– leading and following

2. Other sources of stimuli

9/10 – sounds made by the voice or by clapping
– sounds made by percussion instruments
– music
– simple props and costumes
– events

11/12 – ideas, themes, and masks

3. Compositional forms and structures

9/10 – development of themes, phrases, and sequences

11/12 – verse and chorus, rondo, and canon

4. Improvisation

9/10 – structured improvisation
– improvisation by individuals and couples

11/12 – improvisation in small groups

PRESENTATION

1. Basic presentation skills

9/10 – execution of clear beginnings and endings
– development of the level of concentration and involvement required for effective presentation
– development of skills in projection

11/12 – development of the ability to execute movements effectively
– exploration of differences in style between nationalities in such dances as the polka and the waltz

2. Critical skills

9/10 – development of the ability to recognize clarity of execution, intensity of concentration and involvement, and effectiveness of projection in dance presentations
– development of some criteria for evaluating folk/ethnic dance presentations
– development of the ability to distinguish between the person and the product

11/12 – giving and receiving of constructive criticism
– appreciation of the personal growth that can take place through participation in dance presentation and critical evaluation of the dance
– consideration of criteria for evaluating an adaptation of an authentic folk or ethnic dance
– consideration of criteria for determining whether a particular setting is suitable for the presentation of an authentic folk or ethnic dance

3. Rehearsal skills

9/10 – memorization and polishing of dance studies through repetition and regular practice
– identification of the parts of the stage area and application of stage terminology during class
– appreciation of the necessity for commitment to rehearsal

11/12 – appreciation of the various aspects of rehearsal, e.g., scheduling and set-up
– development of an awareness of the dancer's own presence within the stage space

4. Development of a folk/ethnic dance repertoire

9/10 – presentation of simple dances
– presentation of each student's own folk/ethnic dance studies

11/12 – presentation of more complex choreographed folk/ethnic dances
– presentation of others' dance studies

5. Stagecraft and production skills

9/10 – emphasis on the use of simple ideas for costumes
– exploration of the use of simple props and sets
– development of an awareness and appreciation of team effort
– consideration of different performance settings
– discussion of ways of dealing with the unexpected in performance

11/12 – exploration of simple lighting considerations
– discussion of the use of sound and accompaniment
– re-creation of some aspects of authentic costumes
– discussion of different purposes of performances
– introduction to the concept of an authentic performance area or situation
– discussion of the connection between performance and ritual

TEACHING STRATEGIES

TECHNIQUE

Technique classes in folk/ethnic dance will include the following:

– centre work focusing on transference of weight, e.g., steps, jumps, and step-touch movements

– centre work focusing on movement of the arms, torso, and head

– movement across the floor

– dances and patterns

Although folk/ethnic dance is primarily a group activity, it is necessary that students do individual work to ensure that they develop their technique correctly. In the Intermediate Division, teachers should focus on solo work across the floor. Work in pairs should be emphasized in the Senior Division.

The group relationships used in the study of folk/ethnic dance will depend on the dances selected for study. For example, in some cultures, dance formations may be circular, in other cultures, linear; some dances may be only for men, others only for women. It is important that such cultural factors be discussed with students.

THEORY

Students should begin to develop their dance vocabulary, both written and spoken, and use it in the study of all the folk/ethnic dance theoretical components.

Knowledge of the historical origins of specific dances will help students to participate in those dances more effectively. It is important that teachers provide students with information on the dances that they are studying, so that they gain an understanding of the dances beyond knowledge of the steps.

COMPOSITION

The study of folk/ethnic dances is too often seen primarily as an activity involving rote learning of patterns. It is thus important that teachers provide students with opportunities to be involved in creative projects in folk/ethnic dance.

Students should be encouraged to improvise both in composition and in the study of many of the dances. For example, the steps could be set, while the patterns of steps and the overall floor pattern could be improvised.

It is important that creative projects in folk/ethnic dance be carried out within the limitations of the particular dance style that has been selected.

PRESENTATION

Folk/ethnic dances often were intended to serve specific functions in the societies in which they originated. In more recent times, these dances may have been altered stylistically or choreographically for recreational use or theatrical presentation. It is important that the teacher and students discuss the pros and cons of altering both the function and style of folk/ethnic dances.

The study of dance presentation should take into consideration the type of dance, the dancers, the performance environment, and the actual dance performance.

JAZZ DANCE

INTRODUCTION

Jazz dance originated in the southern United States and is a relatively recent dance type. Jazz dance shows influences from various cultures, incorporating elements of African, Latin American, and European dance traditions. Like jazz music, early jazz dance was improvisational. Although improvisation is still very important in jazz dance, some steps, movements, rhythms, and techniques have become set. Today there are many different styles of jazz dance, most of which are characterized by highly complex rhythmic structures and movement patterns.

Jazz Dance courses may be taught in the Intermediate Division in Grade 9 or 10 and in the Senior Division in Grade 11 or 12.

All Jazz Dance courses shall contain content from each of the four program components – technique, theory, composition, and presentation.

CONTENT

TECHNIQUE

1. Body positions and movements

a) total-body positions and axial skills

9/10* – flexion, extension, and rotation
- bending, stretching, and twisting
- standing, sitting, and lying
- simple isolations of head, shoulders, ribs, and hips
- positions and movements:
  - symmetrical
  - to the front
  - to the side

11/12 – combinations of axial movements
- simple leg extensions requiring strength and flexibility
- more complicated isolations and isolation patterns
- positions and movements:
  - asymmetrical
  - to the back
- tilts and balances
- emphasis on actions of peripheral body parts
- combinations involving changes in position
- body positions in which balance is emphasized

b) arm positions and axial skills

9/10 – positions:
- symmetrical and static (or still)
- 1st, 2nd, and 5th
- low, at shoulder height, and over the head

11/12 – 3rd position
- movement of one arm
- movement of both arms
- arm positions and hand isolations that are characteristic of different jazz dance styles

*These numbers refer to grades.

c) head positions and movements

9/10 – positions and movements:
- centred, forward, and down
- to the side

11/12 – tipping and tilting of head
- emphasis on altering head placement in relation to body position

d) foot positions

9/10 – parallel, turned out, turned in, 1st, 2nd, and 3rd positions
- standing on half-toe with both feet

11/12 – 3rd position and 4th open position
- standing on half-toe on one foot
- foot positions and foot isolations that are characteristic of different jazz dance styles

e) locomotor skills and dance steps

9/10 – locomotor skills:
- walking, running, jumping, hopping, and leaping
- skipping, galloping, and sliding

– dance steps: step-hop, step-ball-change, kick-ball-change, *chassé*, single and double lindy, drag, and dig

11/12 – combining of locomotor and dance steps into patterns
- dance steps: triple lindy, charleston, flap, shuffle, heel-drop, simple time-steps, and jazz splits
- split leaps and stag leaps, rolls, turns, and jumps

f) turns

9/10 – quarter- and half-turns in place
- pivot turns
- turns executed at a low level

11/12 – full turns, low-level spins, travelling turns (*chainé*), and turns with jumps
- spins and turns on the floor

g) complexity of pattern

9/10 – few steps and many repetitions of steps; few actions

11/12 – many steps and less repetition of steps; more actions

2. Spatial dimension

Exploration of the spatial dimension of dance technique would include consideration of the following:

a) direction

9/10 – forwards, sideways, and backwards

11/12 – diagonal, curved, and circular directions
- combining of directions

b) level

9/10 – medium, high, and low levels
- positions and movements at floor level

11/12 – simple falling and recovering
- changes in level

c) focus

9/10 – simple focus, with the head forward or to the side
- combining of focus with static body positions

11/12 – focus to the back
- changes in focus
- movement of both focus and body

d) floor pattern (path)

9/10 – simple lines and circles

11/12 – combinations involving lines and circles
- zigzags and loops

e) facing

9/10 – static facing to the front, side, and back of room
- facing a person front to front and side to side

11/12 – facing the diagonal
- simple changes in facing within a single pattern

3. Dimension of time

Exploration of the dimension of time in dance technique would include consideration of the following:

a) tempo

9/10 – moderate, slow, and fast tempos

11/12 – very slow and very fast tempos
– simple combinations of different tempos

b) rhythm and metre

9/10 – 2/4 and 4/4 (duple metres) and 3/4 and 6/8 (triple metres)
– 5/4 and 7/8
– emphasis on primary and secondary metrical accents
– rhythmic problems involving the combination and splitting of beats

11/12 – combining of duple and triple rhythms
– more complex rhythmic patterns
– time-step rhythms
– emphasis on rhythmic (or agogic) and kinesthetic accents
– simple syncopation

4. Dimension of energy

Exploration of the dimension of energy in dance technique would include consideration of the following:

movement qualities

9/10 – consistent use of one quality
– strong and light use of energy
– sustained, percussive, swinging, and collapsed qualities

11/12 – use of contrasting movement qualities
– suspended and vibratory qualities

5. Relationships

a) group formations

9/10 – execution of locomotor patterns across the floor in open fours
– scattered and line formations
– groups of two and three

11/12 – squares and circles
– group formations close together and apart
– formations consisting of two or more groups

b) group connections

9/10 – meeting and parting
– partner connections, such as hand-to-hand, shoulder-to-shoulder, and linking of elbows

11/12 – connections involving several dancers

THEORY

1. Jazz dance styles

9/10 – study of jazz dance as a North American dance type
– introduction to the historical development of the use of some steps and movements in jazz dance (e.g., tap steps and ways of using the hips and torso)
– consideration of the influence of customs, geography, social roles, and immigration on the development of jazz dance
– consideration of the influence of such musicals as *West Side Story* on jazz style

11/12 – introduction to the relationship between modern dance, jazz dance, and ballet
– introduction to the study of contrasting styles within jazz dance, e.g., Afro and blues styles
– in-depth study of the social, cultural, geographical, religious, and political influences on the development of jazz dance and styles of jazz dance

2. The elements of dance

9/10 – analysis of specific jazz dance movements, using concepts of space, shape, time, and energy

11/12 – comparison of stylistic differences in steps and patterns, using concepts of space, shape, time, and energy

3. Aesthetic aspects of jazz dance

a) development of criteria for evaluating jazz dance

9/10 – discussion of personal preferences as a first step in developing criteria
– identification of some criteria that are valid for all types of dance

11/12 – analysis of jazz dance, using some specific criteria
– development of additional criteria for evaluating jazz dance

b) jazz dance as an art form

9/10 – discussion of the nature of art, art in society, and the various art forms
– investigation of the relationship between jazz dance and jazz music

11/12 – discussion of jazz dance and jazz music as art
– consideration of expression in jazz styles

c) dance repertoire

9/10 – introduction to jazz dance repertoire through the viewing of some examples

11/12 – comparison of different styles within the jazz dance repertoire

d) dance artists

9/10 – introduction to the work of some Canadian jazz dance and tap dance artists and companies

11/12 – introduction to the work of some internationally acclaimed jazz dance and tap dance artists and companies of the past and present, and study of the influence of their particular styles

e) etiquette and traditions associated with jazz dance

9/10 – introduction to basic etiquette in dance, particularly in jazz dance

11/12 – discussion of body types in relation to jazz dance
– investigation of the development of traditions in various jazz dance styles

4. Scientific aspects of jazz dance

a) biomechanics

9/10 – discussion of some basic movement concepts
– introduction to the use of basic movement concepts in the analysis of jazz dance technique
– use of some anatomical terminology

11/12 – study and application of more difficult biomechanical concepts in jazz dance technique, especially with regard to turn-in, turn-out, and torso alignment
– increased use of anatomical terminology

b) safety and injuries

9/10 – identification of causes of dance injuries
– discussion of basic care of minor injuries (RICE)
– exploration of some basic considerations for preventing traumatic injuries
– discussion of appropriate clothing and footwear

11/12 – discussion of the possible factors contributing to chronic injuries
– discussion of the consequences of dancing while injured

c) fitness

9/10 – introduction to basic fitness components

11/12 – consideration of fitness components in relation to jazz dance
– examination of fitness components in comparing jazz dance with other dance types

d) nutrition

9/10 – discussion of the dangers of overeating and undereating
– discussion of realistic body weights and some methods of achieving and maintaining them
– discussion of the importance of a realistic self-image and body image

11/12 – discussion of the relationship between diet and exercise
– appreciation of the benefits of adopting effective, lifelong eating habits

5. Historical and cultural aspects of jazz dance

a) historical development

9/10 – survey of the historical development of jazz dance
– study of the external influences on the historical development of jazz dance

11/12 – further study of the external influences on the historical development of jazz dance
– discussion of external influences on jazz dance in the present, e.g., movies, television, and theatrical productions

b) Canadian dance

9/10 – introduction to the development of jazz dance in Canada

11/12 – introduction to the work of Canadian jazz dance and tap dance artists and companies of the past and present
– consideration of the influence of theatrical productions on jazz dance in Canada

c) dance in society

9/10 – survey of the functions of dance, especially jazz dance, in society

11/12 – appreciation of the importance of dance in various cultures
– discussion of ways in which different cultural groups have contributed to the development of jazz dance

6. The relationship between music and jazz dance

9/10 – exploration of the concepts of beat, measure, accent (metric, rhythmic or agogic, and kinesthetic), and phrase, and their use in accompaniment to complement movement
– exploration of the relationship between movement and rhythm
– discussion of the similarities between jazz movement and jazz music

11/12 – discussion of various accompaniments for jazz dance, such as jazz and popular music
– further examination of the similarities between sound and movement in jazz dance
– discussion of appropriate choices of accompaniment for jazz dance

COMPOSITION

1. Movement as a source of stimuli

a) body actions

9/10 – actions involving the whole body
– actions involving individual body parts
– locomotor steps

11/12 – simple combinations involving body actions and locomotor steps

b) concepts of space

9/10 – direction, level, and floor pattern

11/12 – focus and facing

c) concepts of shape

9/10 – symmetrical, balanced, wide, and narrow shapes
– shapes with positive space
– shapes involving one or two dancers

11/12 – asymmetrical, unbalanced, twisted, and inverted shapes
– shapes with negative space
– group shapes involving few dancers

d) concepts of time

9/10 – moderate, slow, and fast tempos
– accent and phrase
– even and uneven beats

11/12 – very slow and very fast tempos

e) concepts of energy

9/10 – use of one movement quality by the whole body
– use of one movement quality by one body part
– swinging, collapsed, sustained, percussive, and vibratory qualities

11/12 – use of contrasting movement qualities
– use of two qualities involving the whole body

f) structural relationships and resulting actions

9/10 – duets
– simultaneous movements of few or many dancers
– mirroring and matching
– meeting and parting

11/12 – duets, trios, and other groups
– groups in scattered and line formations
– sequential movement in a group
– relationships and movements:
  – side to side
  – front to back
  – near and far

2. Other sources of stimuli

9/10 – sounds made by the voice or by body parts (e.g., clapping)
– sounds made by percussion instruments
– rhythms and music
– simple props and costumes

11/12 – words, ideas, and strong emotions

3. Compositional forms and structures

9/10 – development of themes, motifs, phrases, and sequences
– AB and ABA forms in which use is made of themes, motifs, phrases, and sequences

11/12 – verse and chorus
– rondo
– cumulative structures (e.g., AB, ABC, ABCD)

4. Improvisation

9/10 – exploration of movement through the use of body actions, concepts of space, shape, time, and energy, and structural relationships
– exploration of movement through the use of other sources of stimuli
– improvisation by individuals or couples
– structured improvisation

11/12 – improvisation in small groups
– recall of short improvisations

PRESENTATION

1. Basic presentation skills

9/10 – execution of clear beginnings and endings
– development of the level of concentration and involvement required for effective presentation
– development of skills in projection

11/12 – development of the ability to execute movements effectively
– presentation of dance studies in different jazz dance styles

2. Critical skills

9/10 – development of the ability to recognize clarity of execution, intensity of concentration and involvement, and effectiveness of projection in dance presentations
– development of the ability to distinguish between the person and the product
– development of some criteria for evaluating presentations

11/12 – giving and receiving of constructive criticism that is based on specific criteria

3. Rehearsal skills

9/10 – introduction to the use of repetition for the memorization and polishing of dance studies
– appreciation of the various aspects of rehearsal, e.g., scheduling and set-up
– appreciation of the necessity for commitment to rehearsal

11/12 – development of an awareness of the dancer's own presence within the stage space
– discussion of the relationship between the effect of movement and its placement within the stage space
– development of the ability to lead peers in rehearsal situations in class

4. Development of a dance repertoire

9/10 – presentation of each student's own studies
– presentation of easy dance studies

11/12 – emphasis on participation in duets and trios
– presentation of others' dance studies
– presentation of choreographed studies and sections of dances

5. Stagecraft and production skills

9/10 – emphasis on the use of simple costume ideas
– use of simple props and sets in dance presentations
– development of awareness and appreciation of the team effort required in presentations

11/12 – exploration of basic lighting considerations
– exploration of the use of lighting and accompaniment

TEACHING STRATEGIES

It is important that students gain an understanding of the influences on the development of jazz dance. Teachers should place emphasis on the relationship between jazz rhythms and music and the movement types and styles that developed from them. The study of jazz dance should include consideration of dance styles that grew from similar roots, including tap dance and theatre dance, as well as other jazz styles, such as Afro, blues, rock, classical, modern, and Latin American. It is very important that teachers introduce students to a wide range of jazz music that is associated with these styles, and avoid using only current popular music for class accompaniment. Teachers should also avoid allowing the lack of variety in combinations that results from the use of only one type of music or one style of movement.

A more in-depth study of tap dance could be included if students were interested and a qualified tap dance teacher were available, and if students could obtain tap dance shoes and had access to an appropriate floor surface.

TECHNIQUE

Teachers should appreciate that a great deal of the jazz dance repertoire involves the use of multiple body isolations, intricate rhythms, movements characteristic of specific styles, and combining of leaps and jumps with turns. Since these are technical skills that may be beyond the capability of the beginning dancer, teachers should be aware that poor technical habits and injuries may result if beginners attempt to mimic some of the more advanced movements.

Technique classes in Jazz Dance courses will include the following:

– warm-up exercises on the floor

– warm-up exercises in standing positions

– locomotor patterns executed across the floor

– combinations

The following suggestions will help in developing courses at the different grade levels:

Grade 9 or 10. Emphasis should be placed on safety, body alignment, basic movement skills, and a variety of steps and foot patterns used in jazz dance. Skill in handling rhythmic complexity is very important in jazz dance, and should be emphasized in the technique class.

Grade 11 or 12. Emphasis should be placed on the use of body isolations, turns, and leaps, and attention could be given to the development of skill in executing some of the more difficult movements that are characteristic of specific jazz dance styles.

The ability to improvise on a given theme or idea is an essential skill in jazz music, but too often this ability is not developed in jazz dance. Teachers should include opportunities for students to improvise within set movement sequences in the technique class whenever possible.

MODERN DANCE

THEORY

Teachers should emphasize the integration of theoretical content with all other aspects of Jazz Dance courses. For example, students should discuss and test the theoretical principles underlying the technical skills that they are developing, and they should be encouraged to use movement as a means of understanding principles of body movement. Students should also gradually develop their dance vocabulary and use it both orally and in their written work. The study of jazz dance could include the choreographic contributions of major jazz dance artists of the past and present.

COMPOSITION

Creative movement, including improvisation, is a very important aspect of the study of jazz dance. Rather than learning primarily by following the movements of others, students should attempt to develop their own movement patterns, relying on their understanding of principles of body movement. Composition classes should include study of the relationship between different movements and the responses of the dancer and the audience.

The following are a few suggestions to help teachers in planning creative activities for different grades:

Grade 9 or 10. Emphasis should be placed on the use of rhythm as a stimulus for movement studies, as well as on body isolations and level changes.

Grade 11 or 12. Other aspects of movement and dance should be used as stimuli, and different movement qualities should be explored in order to create distinctive movement styles.

PRESENTATION

The study of dance presentation should take into consideration the nature of the dance, the dancer, the performance environment, and the actual dance performance. Students should begin by giving presentations of technical exercises and patterns, and progress to presenting their own studies and studies by their peers or others.

INTRODUCTION

Modern dance is generally thought to have developed as a revolt against the formalism of ballet. Early pioneers, such as Isadora Duncan, Martha Graham, Doris Humphrey, and José Limón, rejected the use of the *pointe* shoe, as well as the set movement vocabulary of ballet. In modern dance, emphasis is placed on transitions, rather than on positions; movement of the body onto the floor and back to standing positions was an important aspect of early developments in modern dance technique. The different ways in which these transitions have been performed have, in fact, defined some styles of modern dance. Some of these styles have also been associated with particular individuals and their training methods and choreography. Works by early modern choreographers tended to deal with themes concerning the difficult realities of life, as opposed to activities of sylphs and fairies. Although the various styles of modern dance have many aspects of technique and choreography in common, new styles and movement vocabularies continue to emerge among contemporary leaders.

Courses in Modern Dance include study of creative dance and contemporary dance. Since there are various styles in modern dance, this guideline does not give preference to any one approach to the teaching of modern dance. In fact, students will benefit from gaining exposure to, and understanding of, more than one style in modern dance. Helping students to understand how the body moves and functions should be central in all Modern Dance courses.

Courses in Modern Dance may be taught in the Intermediate Division in Grades 9 and 10 and in the Senior Division in Grades 11 and 12.

All courses in Modern Dance shall contain content from each of the four program components – technique, theory, composition, and presentation.

CONTENT

TECHNIQUE

1. Body positions and movements

a) total-body positions and axial skills

9* – flexion, extension, and rotation
– bending, stretching, and twisting
– standing, sitting, and lying
– positions and movements:
  – symmetrical
  – to the front
  – to the side

10 – combinations involving axial movements
– positions and movements to the back
– combinations involving changes in position

11 – emphasis on leg extensions requiring strength and flexibility
– spirals along the primary body axis
– positions and movements:
  – in the air
  – asymmetrical
  – to the diagonal
– tilts and balances
– emphasis on actions of peripheral body parts

12 – combinations involving more difficult axial movements
– quick and slow changes in body position
– body positions in which balance is emphasized

b) arm positions and axial skills

9 – positions:
  – symmetrical and static (or still)
  – 1st, 2nd, and 5th
  – low, at shoulder height, and over the head

10 – 3rd position
– movement of one arm

11 – asymmetrical positions and movements
– 4th position
– arm positions characteristic of different modern dance styles

12 – combinations involving many arm positions and many changes in arm position that are co-ordinated with movements of the body

c) head positions and movements

9 – positions and movements:
  – centred, forward, and down
  – to the side

10 – tipping and tilting of head

11 – emphasis on altering head placement in relation to body position
– positions and movements:
  – to the back
  – to the diagonal
– turning of head

12 – more advanced technical problems involving isolated movements of the head

d) foot positions

9 – parallel, turned out, 1st, 2nd, and 3rd positions
– standing on half-toe with both feet

10 – 3rd position and 4th open position
– standing on half-toe with one foot

11 – 5th position and 4th closed position
– foot positions characteristic of different modern dance styles

12 – combinations involving many foot positions
– taking of positions into half-toe

e) locomotor skills and dance steps

9 – locomotor skills:
  – walking, running, jumping, hopping, and leaping
  – skipping, galloping, and sliding
– dance steps: step-hop, schottische, prance, and triplet

10 – combining of locomotor and dance steps into patterns
– dance steps: waltz, *pas de basque*, and mazurka

11 – combinations involving air moments
– combinations involving turns and beats

12 – more difficult locomotor combinations
– locomotor and dance steps characteristic of different modern dance styles

*These numbers refer to grades.

f) turns

9 – quarter- and half-turns in place
– pivot turns

10 – full turns and travelling turns

11 – double turns and turns in the air

12 – more difficult turns, such as triple turns or turns in which the centre axis is shifted during the turn

g) complexity of pattern

9 – few steps and many repetitions of steps; few actions

10 – more steps and less repetition of steps; more actions

11 – many steps and few repetitions of steps; many actions

12 – many steps and little repetition of steps; complex actions

2. Spatial dimension

Exploration of the spatial dimension of dance technique would include consideration of the following:

a) direction

9 – forwards, sideways, and backwards

10 – diagonal, curved, and circular directions

11 – movement in many directions

12 – restriction and structuring of space

b) level

9 – medium, high, and low levels
– positions and movements at floor level

10 – simple falling and recovering
– changes in level

11 – movement in the air
– more complex falling and recovering

12 – combinations involving many changes in level

c) focus

9 – simple focus, with the head forward or to the side

10 – combining of focus with static body positions

11 – focus to the back
– changes in focus
– movement of both focus and body

12 – multiple focuses
– changes in focus
– focus opposite to the body direction

d) floor pattern (path)

9 – simple lines and circles

10 – combinations involving lines and circles
– zigzags and loops

11 – curves
– more difficult combinations

12 – reordering, reducing, and expanding of set floor patterns

e) facing

9 – static facing to the front, side, and back of room
– facing a person or an object
– facing front to front and side to side

10 – facing the diagonal
– simple changes in facing

11 – combining of facings in a single pattern
– facing back to back

12 – more difficult problems in facing
– problems in facing involving two or more dancers

3. Dimension of time

Exploration of the dimension of time in dance technique would include consideration of the following:

a) tempo

9 – moderate, slow, and fast tempos

10 – very slow and very fast tempos

11 – combining of different tempos

12 – quick and subtle tempo changes

b) rhythm and metre

9 – 2/4 and 4/4 (duple metres) and 3/4 and 6/8 (triple metres)
– primary and secondary metrical accents
– simple kinesthetic accents

10 – combining of simple duple and triple metres
– rhythmic (or agogic) and kinesthetic accents
– simple syncopation

11 – 5/4, 5/8, and 7/8; 3/8 and 9/8
– mixed metres

12 – complex mixed metres
– combining of various types of accent
– superimposition of a rhythmic pattern of movement on a different rhythmic pattern of sound

4. Dimension of energy

Exploration of the dimension of energy in dance technique would include consideration of the following:

movement qualities

9 – consistent use of one movement quality
– strong and light use of energy
– sustained, percussive, swinging, and collapsed qualities

10 – use of contrasting movement qualities
– suspended and vibratory qualities
– Laban effort actions

11-12 – use of two or more movement qualities, either simultaneously or sequentially

5. Relationships

a) group formations

9 – execution of locomotor patterns across the floor in open fours
– scattered and line formations

10 – groups of two and three
– squares and circles
– group formations close together and apart

11 – large groups
– double circles
– formations consisting of two or more groups

12 – partnering and group awareness
– combinations involving a solo and a group in which dancers move in and out within a pattern

b) group connections

9 – meeting and parting

10 – simple problems in leading and following
– partner connections, such as hand-to-hand, shoulder-to-shoulder, and linking of elbows

11 – leading and following with a partner
– connections involving several dancers

12 – contact work
– simple lifts

THEORY

1. Modern dance styles

9 – examination of the historical development of modern dance

10 – introduction to the relationship between modern dance, jazz dance, and ballet

11 – introduction to the development of contemporary and postmodern styles
– introduction to different modern dance styles

12 – examination of stylistic differences between the techniques that the great artists in modern dance developed (e.g., Graham, Humphrey, Limón, and Cunningham)

2. The elements of dance

9 – learning of terms for aspects of the elements of dance, i.e., terms for concepts of space, shape, time, and energy

10 – analysis of specific elements of dance

11 – examination of ways in which the elements of dance are manipulated to vary and create movement

12 – more in-depth study of ways in which the elements of dance are used and varied in different modern dance styles

3. Aesthetic aspects of modern dance

a) development of criteria for evaluating modern dance

9 – discussion of personal preferences as a first step in developing criteria
– identification of some criteria that are valid for all types of dance

10 – analysis of modern dance, using some specific criteria
– introduction to comparing modern dance with other dance types

11 – development of additional criteria for evaluating modern dance

12 – exploration of personal preferences in modern dance choreography and comparison of these with personal preferences in other dance types

b) modern dance as an art form

9 – discussion of the nature of art, art in society, and the various art forms

10 – use of modern dance terminology in the examination of meaning in dance movement

11 – investigation of modern dance as expression and communication

12 – appreciation of the relationship between movement, modern dance, and art

c) dance repertoire

9 – introduction to modern dance repertoire through the viewing of some examples

10 – comparison of different styles within the modern dance repertoire

11 – comparison of modern dance repertoire with repertoire from other dance types

12 – appreciation of the modern dance repertoire

d) dance artists

9 – introduction to the work of some internationally acclaimed modern dance artists of the past and present

10 – introduction to the work of some Canadian modern dance artists

11-12 – further study of the work of modern dance artists from Canada and from other countries

e) etiquette and traditions associated with modern dance

9 – introduction to basic etiquette in dance, particularly in modern dance

10 – discussion of body types in relation to modern dance

11-12 – investigation of the development of traditions in modern dance

4. Scientific aspects of modern dance

a) biomechanics

9 – discussion of some basic movement concepts
– introduction to the use of basic movement concepts in the analysis of modern dance technique
– use of some anatomical terminology

10 – further study and application of movement concepts
– increased use of anatomical terminology

11 – use of more difficult biomechanical concepts in the analysis of modern dance movement

12 – analysis of the movements of other student dancers to determine whether, for example, turn-outs, hip control, and landings are done efficiently and correctly

b) safety and injuries

9 – identification of causes of dance injuries
– discussion of basic care of minor injuries (RICE)
– discussion of appropriate clothing and footwear

10 – exploration of some basic considerations for preventing traumatic injuries
– discussion of the possible factors contributing to chronic injuries

11 – examination of methods of long-term care of the body to prevent injuries

12 – discussion of the consequences of dancing while injured
– discussion of the criteria for selecting appropriate professional treatment and therapies for injuries

c) fitness

9 – introduction to basic fitness components

10 – examination of fitness components in relation to modern dance

11 – consideration of fitness components in comparing modern dance with other dance types

12 – appreciation of modern dance as one avenue to fitness

d) nutrition

9 – use of Canada's Food Guide to plan a personal diet
– discussion of the importance of water in the diet

10 – discussion of criteria for determining realistic body weight
– discussion of the pros and cons of adopting different eating habits to achieve and maintain realistic body weight
– discussion of the importance of a realistic self-image and body image

11 – scientific examination of ways in which the body uses food

12 – discussion of the relationship between diet and exercise
– appreciation of the benefits of adopting effective, lifelong eating habits

5. Historical and cultural aspects of modern dance

a) historical development

9 – survey of the historical development of modern dance

10 – study of the external influences on the historical development of modern dance

11 – discussion of the external influences on present-day modern dance

12 – study and appreciation of the work of some individuals who have contributed to the historical development of modern dance

b) Canadian dance

9 – introduction to the development of modern dance in Canada

10 – introduction to the work of Canadian modern dance companies and artists

11 – examination of the development of modern dance in various geographical areas within Canada, focusing on some specific artists and companies

12 – appreciation of the diversity of modern dance in Canada today

c) dance in society

9 – survey of the functions of dance, especially modern dance, in society

10 – appreciation of the importance of dance in various cultures

11 – examination of community, regional, provincial, and national organizations that affect the development of modern dance in Canada

12 – examination of each student's relationship to modern dance

6. The relationship between music and modern dance

9 – exploration of the concepts of beat, measure, accent (metric, rhythmic or agogic, and kinesthetic), and phrase, and their use in accompaniment to complement movement
– exploration of the relationship between movement and rhythm
– discussion of the similarities between movement and music in modern dance

10 – discussion of various accompaniments for dance, such as percussion instruments, words, human vocal sounds and clapping, music, and electronic music
– further examination of the similarities between sound and movement in modern dance

11 – appreciation of the ways in which accompaniment complements movement and of the strong impact of music on dance
– discussion of appropriate choices of accompaniment for modern dance

12 – discussion of the similarities between compositional structures used in music and in dance
– further exploration of ways in which music and other sounds can be used to advantage in developing accompaniments for modern dance

COMPOSITION

1. Movement as a source of stimuli

a) body actions

9 – actions involving the whole body
– actions involving individual body parts
– locomotor steps

10 – simple combinations involving body actions and locomotor steps

11 – combinations emphasizing off-balance body actions

12 – more difficult combinations

b) concepts of space

9 – direction, level, and floor pattern

10 – focus and facing

11 – air patterns
– imaginary spatial textures

12 – restricted space
– structured space (i.e., shapes of space)

c) concepts of shape

9 – symmetrical, balanced, wide, and narrow shapes
– shapes with positive space
– shapes involving one or two dancers

10 – cylindrical, curved, and angular shapes
– group shapes involving few dancers

11 – asymmetrical, unbalanced, twisted, and reordered shapes
– shapes with negative space
– moving shapes

12 – more advanced problems in creating shapes
– group shape studies involving larger numbers of dancers

d) concepts of time

9 – moderate, slow, and fast tempos
– accent and phrase
– even and uneven beats

10 – very slow and very fast tempos

11 – combining of different tempos

12 – changes from one tempo to another

e) concepts of energy

9 – use of one movement quality by the whole body
– use of one movement quality by one body part
– swinging, collapsed, sustained, percussive, and vibratory qualities

10 – use of contrasting movement qualities
– use of two movement qualities involving the whole body
– Laban effort actions

11 – suspended movement quality
– combining of qualities

12 – emphasis on contrasting movement qualities
– combinations involving many movement qualities

f) structural relationships and resulting actions

9 – duets
– simultaneous movements of few or many dancers
– mirroring and matching
– meeting and parting

10 – duets, trios, and other groups
– groups in line and circle formations
– sequential movement in a group
– relationships and movements:
  – side to side
  – front to back
  – near and far

11 – groups in scattered and circle formations
– canon
– relationships and movements:
  – back to back
  – above and below

12 – relationships involving the use of external objects
– emphasis on changing the relationships among the members of the group within a dance study

2. Other sources of stimuli

9 – sounds made by the voice or by body parts (e.g., clapping)
– sounds made by percussion instruments
– music
– simple props and costumes

10-12 – words, ideas, images, themes, poetry, emotions, lighting, colours, and masks

3. Compositional forms and structures

9 – development of themes, motifs, phrases, and sequences
– AB and ABA forms in which use is made of themes, motifs, phrases, and sequences

10 – verse and chorus
– rondo
– cumulative structures (e.g., AB, ABC, ABCD)

11 – emphasis on theme and variations
– canon and ground bass

12 – all the above forms and structures

4. Improvisation

9 – exploration of movement through the use of body actions, concepts of space, shape, time, and energy, and structural relationships
– exploration of movement through the use of other sources of stimuli
– improvisation by individuals or couples
– structured improvisation

10 – improvisation in small groups
– recall of short improvisations

11 – free improvisation
– recall of longer improvisations

12 – contact improvisation
– recall of complex improvisations

PRESENTATION

1. Basic presentation skills

9 – execution of clear beginnings and endings
– development of the level of concentration and involvement required for effective presentation
– development of skills in projection

10 – development of the ability to execute movements effectively
– consideration of different styles of modern dance

11 – development of students' awareness of their own ideas and feelings about modern dance
– discussion of the effects of stress on presentation skills

12 – presentation of dance studies in different styles of modern dance
– appreciation of the importance of personal confidence in presentation
– practising of techniques to control stress during performance

2. Critical skills

9 – development of the ability to recognize clarity of execution, intensity of concentration and involvement, and effectiveness of projection in dance presentations
– development of some criteria for evaluating presentations
– development of the ability to distinguish between the person and the product

10 – giving and receiving of constructive criticism that is based on specific criteria

11 – appreciation of the personal growth that can take place through participation in dance presentation and critical evaluation of the dance
– differentiation between the person, the creative process, and the finished product
– discussion of the effect of the performance space on the nature of the performance

12 – participation in a variety of opportunities to critique dance presentations
– use of critiques to identify personal strengths, weaknesses, and persistent problem areas, and development of a log in which these can be noted

3. Rehearsal skills

9 – introduction to the use of repetition for the memorization and polishing of dance studies
– identification of the parts of the stage area and application of stage terminology during class

10 – appreciation of the various aspects of rehearsal, e.g., scheduling and set-up
– development of an awareness of the dancer's own presence within the stage space
– appreciation of the necessity for commitment to rehearsal

11 – discussion of the relationship between the effect of movement and its placement within the stage space
– appreciation of the personal growth that can take place through participation in dance rehearsal

12 – emphasis on development of the ability to lead peers in a variety of rehearsal situations

4. Development of a dance repertoire

9 – presentation of each student's own studies
– presentation of easy dance studies

10 – emphasis on participation in duets and trios
– presentation of others' dance studies
– presentation of choreographed studies and sections of dances

11-12 – presentation of choreographed dances
– development of each student's own repertoire
– emphasis on dancing in small groups

5. Stagecraft and production skills

9 – identification of the parts of the stage area
– emphasis on the use of simple costume ideas
– use of simple props and sets in dance presentations
– development of awareness and appreciation of the team effort required in presentations

10 – exploration of basic lighting considerations
– exploration of the use of lighting and accompaniment

11 – discussion of different performance settings
– discussion of different purposes of performances, e.g., performances for auditions, theatrical productions, or lecture-demonstrations
– discussion of ways of dealing with the unexpected in performance

12 – participation in the production of a dance presentation, e.g., a performance for peers, the whole school, or others

TEACHING STRATEGIES

TECHNIQUE

Modern dance technique is similar to ballet technique in many ways: both modern and ballet dancers are concerned with the use of internal resistance and with style and form, and they use the elements of dance to develop technique. However, in modern dance emphasis is placed on controlling movement with the torso, whereas in ballet emphasis is placed on perfecting the line created by the legs and arms. Also, modern dance techniques tend to make use of weight and gravity as positive forces, whereas in ballet a major aim is to defy gravity.

Technique classes in modern dance will include the following:

– warm-up exercises on the floor

– warm-up exercises in standing positions

– locomotor patterns executed across the floor

– combinations

The following suggestions will help in developing courses at the different grade levels:

Grades 9 and 10. Teachers should emphasize control of the body from the centre, encouraging students first to develop strength through exercises done on the floor and while standing, and then to proceed to more complex work using the torso. For example, students should understand and demonstrate how the abdominal muscles work isotonically, as opposed to isometrically, in order to achieve control of the centre of the body and to maintain placement. Students should also gain awareness of the other deep torso muscles that control the centre of the body.

Grade 11. Emphasis should be placed on travelling movements and movement combinations in which movement is initiated in the centre of the torso.

Grade 12. Emphasis should be placed on more complex combinations and on the examination of differences in technique between modern dance styles.

In all grades, emphasis should be placed on enhancing students' awareness of the whole body, so that they develop their ability to co-ordinate movements of the whole body. For example, students should concentrate on co-ordinating changes in focus and movement of the head with movement of the rest of the body, instead of relying on a constant focal point, which restricts the use of the head.

THEORY

Teachers should emphasize the integration of theoretical content with all other aspects of Modern Dance courses. For example, students should discuss and test the theoretical principles underlying the technical skills that they are developing, and they should be encouraged to use movement as a means of understanding principles of body movement. Students should also gradually develop their dance vocabulary and use it both orally and in their written work.

COMPOSITION

Creative movement, including improvisation, is a very important aspect of the study of modern dance. Rather than learning primarily by following the movements of others, students should attempt to develop their own movement patterns, relying on their understanding of principles of body movement. Composition classes should be structured in ways that encourage students to discuss and make use of theories of composition in solving movement problems.

PRESENTATION

The study of dance presentation should take into consideration the nature of the dance, the dancer, the performance environment, and the actual dance performance. Students should begin by giving presentations of technical exercises, patterns, and creative projects in the classroom, and progress to presenting their own studies, studies by peers and the teacher, and works by other choreographers.

PERFORMANCE PRACTICE

INTRODUCTION

The purpose of this course is to enable students to acquire experience in dance performance and production in different contexts and for different purposes. Since the Performance Practice course deals mainly with the study, rehearsal, and presentation of finished works, students should have skill in basic dance technique before taking this course.

Students who choose to take the Performance Practice course should also have prior experience in dance composition. Because of the specialized nature of the course content, it is recommended that Performance Practice be offered in school programs that also offer a specialized course in Dance Composition.

The Performance Practice course may be taught in the Senior Division in either Grade 11 or 12.

The Performance Practice course shall contain content from each of the four program components – technique, theory, composition, and presentation.

CONTENT

TECHNIQUE

1. Performance skills

– practising of technique, with emphasis on development of the ability to project and to concentrate

– exploration of problems, using movement styles within dance types

– exploration and comparison of movement styles within a dance type through participation in movement sequences, e.g., the styles of Graham, Humphrey, Cunningham, and Limón in modern dance

– preparation for participation in various types of simulated auditions

2. Stagecraft and production skills

– experimentation with the use of props, costumes, sets, and the stage space

– development of basic stagecraft skills associated with dance production, e.g., use of lighting, sound, and curtains

– integration of dance with other theatrical arts

– application of technology in theatrical productions

THEORY

1. Aspects of careers in dance

– discussion of preparation for dance careers in performance and in such related areas as management, choreography, design, stagecraft, film and videotape production, and sound production

– discussion of the audition process and preparation for auditions

– examination of life skills necessary for a professional career in dance, such as resourcefulness, discipline, and the ability to plan and to undertake further studies

– discussion of different aspects of touring, such as dealing with various environments and the effects of travel

– discussion of various methods of obtaining financial support for pursuing a career in dance

2. Cultural aspects of dance

– appreciation of the various functions of dance (e.g., dance in ceremony, ritual, education, and celebrations; dance as a means of affirming group and community identity; and dance as entertainment)

3. Aspects of style and interpretation

– study of the repertoire of dance, focusing on the evolution of styles in dance types

– appreciation of the increasing level of technical difficulty associated with various dance types and styles

– discussion of producing effective performances through the projection of a mood or feeling or the creation of an atmosphere

– exploration of various interpretations of a particular piece in the dance repertoire, e.g., *Swan Lake*, *Appalachian Spring*, *Moor's Pavane*, *Endangered Species*, *The Ecstasy of Rita Joe*, *West Side Story*, and *Anne of Green Gables*

4. Stagecraft and production skills

– identification of various contexts for performance, e.g., lecture-demonstrations, master classes, floor shows, and dance concerts

– exploration of dances for different settings, e.g., for television, film, and theatre

– appreciation of the stagecraft associated with dance presentation

– examination of the different types of stages (e.g., proscenium, thrust, and arena) and their effect on movement composition and on the perception of the audience

COMPOSITION

1. Creative skills

– study of the use of costume in movement

– exploration of the use of movement qualities to create or interpret a role

– comparison of the same composition or piece in the repertoire performed by different dancers or companies

– assembling of a program of student compositions suitable for different audiences, e.g., for young children, peers, or parents

– exploration of ways of adapting compositions for presentation in such contexts as floor shows, lecture-demonstrations, and dance concerts

– creation of staging and spacing directions for a variety of performance settings, using students' own compositions as the movement material

– creation of a short composition for proscenium stage and adaptation of it for a seating arrangement in the round

2. Critical skills

– discussion of the impact of sight lines on a presentation after the viewing of a performance from different seats in the auditorium

– discussion of the impact of the same movement sequence performed in different areas of the stage

PRESENTATION

1. Presentation skills

– performance of solo and group compositions

– participation in the reconstruction of dances

– presentation of dance studies that would be appropriate in a variety of dance and/or theatrical settings

– performance in a variety of productions held at other schools and/or in the community

2. Critical skills

– comparison of different versions of a work staged for live performance, film, and television, e.g., *The Nutcracker*

– discussion of the implications of a change in casting

3. Stagecraft and production skills

– exploration of the many possibilities for presenting dance in alternative theatre spaces, and study of the effect of alternative theatre spaces on composition and on the audience

– development of stagecraft skills associated with the presentation of dance

Social Dance

Introduction

Social dance is a dance type that is usually done with a partner for recreational or courtship purposes or as entertainment. In this guideline the term *social dance* will include dances from the present as well as historical dances such as those from the Renaissance and the baroque and romantic periods. Social dance thus includes ballroom dances, such as the waltz, fox trot, rhumba, tango, and cha-cha, as well as faddish and discothèque dances, such as the twist, chicken, pony, and bump. While the basic steps used in dances such as the fox trot, waltz, and cha-cha are set, the dancers put them together extemporaneously as they move around the dance floor. Competitions at the local, national, and international levels and classes held in private studios focus on ballroom dance.

In the study of social dance, emphasis should be placed on the functions and purposes of social dance in society, particularly on dance as affirmation of group identity, as a form of celebration, and as a recreational activity, and on dance in courtship. Social Dance courses should also include consideration of social dance as entertainment and should thus include study of choreography and performances for films and musical comedies, theatrical productions, and dance exhibitions. Emphasis should also be placed on social dance etiquette, not only on contemporary practices but on the traditions associated with the early court dances and with the ballroom dances of the thirties, forties, and fifties.

Social Dance courses may be taught in the Intermediate Division in Grade 9 or 10 and in the Senior Division in Grade 11 or 12.

All Social Dance courses shall contain content from each of the four program components–technique, theory, composition, and presentation.

Teaching Strategies

Teachers should make it clear to students that the technical content in performance is included in order to develop performance skills rather than physical skills. Students should learn to use their imagination, to develop the ability to respond intuitively, and to project ideas or feelings during a performance. Teachers should give students exercises that will help them to develop relaxation techniques and other skills that will help them to cope with performance stress.

Although the primary focus will be on dance, the course content will be enriched in those schools where the teacher's expertise and the school's facilities make it possible to explore dance performance in relation to other performing arts and the visual arts.

CONTENT

TECHNIQUE

1. Body positions and movements

a) total-body positions and axial skills

9/10* – positions and movements:
- forward
- to the side

11/12 – positions and movements:
- backward
- to the diagonal

b) couple arm positions and axial skills

9/10 – movement of one arm
– positions and movements:
- two-hand, crossed-hand, closed social, promenade, open, *varsovienne*, two-hand hold, shoulder-waist, and skater's

11/12 – more advanced partnering and arm and hand positions
– arm positions used in different social dance styles

c) foot positions

9/10 – parallel positions
– placement of feet in relation to partner

11/12 – foot positions used in different social dance styles

d) turns

9/10 – quarter- and half-turns in place
– full turns in place
– travelling turns
– pivot swing
– box turn and pivot turn from the waltz and fox trot
– cha-cha turns

11/12 – double turns
– combining of steps and turns
– turns done in specific dances
– more advanced turns done by couples

e) locomotor skills, dance steps, and dance patterns

9/10 – walking and running
– steps or patterns from some of the following dances: waltz, fox trot, two-step, cha-cha, jive, jitterbug, twist, hustle, break, charleston, and polka
– suggested steps and combinations: square (box) step, balance step, *chassé*, touch or tap, triplet, one-step, two-step, rocking step, scissors, waltz, fox trot, cross step, twinkle step, corte, 2/4 polka, single and triple lindy
– patterns containing few steps, many repetitions of steps, and few actions

11/12 – steps or patterns from some of the following dances: tango, rhumba, samba, merengue, mambo, bop, *paso doble*, quick step, Viennese waltz, gavotte, galliard, pavane, and minuet
– suggested steps and combinations: 6/8 polka, magic step, promenade, glide, fan, rock, grapevine, Cuban walk, bolero break, copa, ladder step, double lindy
– other steps that may be used in other social dances and styles
– patterns containing many steps, few repetitions of steps, and many actions

2. Spatial dimension

Exploration of the spatial dimension of dance technique would include consideration of the following:

a) direction

9/10 – forwards, sideways, and backwards

11/12 – diagonal directions

b) level

9/10 – medium level
– positions and movements at floor level
– changes in level

11/12 – movement in the air

*These numbers refer to grades.

c) focus

9/10 – simple focus with the head forward
– focus directed to and away from partner

11/12 – emphasis on multiple focuses and changes in focus

d) floor pattern (path)

9/10 – simple lines and circles
– clockwise and counter-clockwise patterns
– patterns involving forward, backward, and sideways movement

11/12 – complex combinations involving lines, circles, and curves

e) facing

9/10 – facing the front, side, back, and diagonal of the room
– facing a person or persons (e.g., musicians), or objects

11/12 – facing back to back

3. Dimension of time

Exploration of the dimension of time in dance technique would include consideration of the following:

a) tempo

9/10 – moderate, slow, and fast
– taking of tempo from partner

11/12 – very slow and very fast tempos
– quick and subtle changes in tempo with a partner

b) rhythm and metre

9/10 – underlying beat
– primary and secondary metrical accents
– 2/4 and 4/4 (duple metres) and 3/4 and 6/8 (triple metres)
– emphasis on consideration of the differences in rhythmic pattern between social dances and styles as aspects of specific cultures

11/12 – syncopated rhythms used in Latin American dances
– mixed metres
– rhythmic (or agogic) and kinesthetic accents

4. Dimension of energy

Exploration of the dimension of energy in dance technique would include consideration of the following:

movement qualities

9/10 – sustained, rocking, swinging, swaying, and bouncing qualities

11/12 – gliding and percussive qualities
– patterns involving contrasting qualities

5. Relationships

a) group formations

9/10 – emphasis on execution of locomotor patterns across the floor by individual students (solo work)
– partnering
– scattered, circular, linear, and square formations
– lines and single circles
– formations and figures specific to social dances

11/12 – emphasis on execution of locomotor patterns across the floor in pairs
– group formations appropriate to particular dances, such as court dances
– double circles
– more difficult formations used in historical dances

b) group connections and positions

9/10 – meeting and parting
– emphasis on leading and following
– partner connections, including hand-to-hand, shoulder-to-shoulder, and linking of elbows
– social dance connections and positions that correspond to the steps, patterns, and sequences taught, such as closed social, semi-open and open social, reversed, promenade, and skater's

11/12 – more difficult leads, such as diaphragm and thigh
– simple lifts of a partner
– drops, dips, and "swing through" connections
– connections involving several dancers
– more difficult partner positions, including those used in tango, jive, and cha-cha

THEORY

1. Social dance types and styles

9/10 – survey of the origins of different social dance styles
– introduction to the relationship of social dance to other dance types, especially to folk/ethnic dance

11/12 – comparing and contrasting of the styles within social dance
– introduction to in-depth study of the development of major social dance styles from Europe, North America, and Latin America

2. The elements of social dance

9/10 – analysis of social dance sequences, using concepts of space, shape, time, and energy

11/12 – use of concepts of space, shape, time, and energy to compare stylistic differences in steps and patterns in social dance

3. Aesthetic aspects of social dance

a) development of criteria for evaluating social dance

9/10 – discussion of personal preferences as a first step in developing criteria
– identification of some criteria for evaluating social dance
– consideration of the aesthetics of social dance in the light of these criteria

11/12 – analysis of social dance, using the criteria for evaluating dance
– appreciation of social dance as beautiful or aesthetically pleasing movement

b) dance repertoire

9/10 – introduction to social dance repertoire through the viewing of some examples

11/12 – consideration of the repertoire with regard to such aspects as participation, presentation, and exhibition
– consideration of the pros and cons of altering social dances in the repertoire

c) dance artists

9/10 – introduction to the work of internationally acclaimed social dance performers and companies of the past and present

11/12 – introduction to the work of individuals who have influenced the development of social dance in Canada

d) etiquette and traditions associated with social dance

9/10 – study of basic etiquette in social dance, both contemporary and traditional

11/12 – appreciation of ways in which historical traditions in social dance influence the development of etiquette in specific dances
– appreciation of stylistic traditions and their development

4. Scientific aspects of social dance

a) biomechanics

9/10 – discussion of some concepts associated with analysing social dance technique

11/12 – further analysis of social dance movement

b) safety and injuries

9-12 – discussion of appropriate clothing and footwear
– consideration of safe movement practices in relation to basic movement principles

5. Historical and cultural aspects of social dance

a) historical development

9/10 – exploration of the origins and purposes of social dances
– introduction to the historical development of social dances, with emphasis on the traditional ballroom dances

11/12 – emphasis on the history of early court dances from France, Italy, and England

b) Canadian dance

9/10 – introduction to the historical development of social dance in Canada, with emphasis on dance traditions from a variety of cultures

11/12 – appreciation of the influence of dance from other countries on Canadian dance, especially on social dance

c) dance in society

9/10 – identification of the functions of dance in society and their relationship to social dance
– discussion of individual dance experiences

11/12 – appreciation of the uses of social dance in various cultures in the past and present

6. The relationship between music and social dance

9/10 – exploration of the concepts of beat (regular and irregular), measure, accent, and phrase in music and movement
– investigation of the relationship between movement and rhythm
– investigation of ways in which accompaniment supports movement
– learning of the rhythmic patterns of the dances selected for study

11/12 – exploration of the similarities between compositional structures in music and dance

COMPOSITION

1. Movement as a source of stimuli

a) body actions

9/10 – body gestures
– actions of body parts (e.g., hands, arms, and legs)
– steps

11/12 – combinations of actions and steps in which weight transfer is emphasized

b) concepts of space

9/10 – direction, level, and floor pattern
– personal space and group space

11/12 – focus and facing

c) concepts of time

9/10 – moderate tempos
– different tempos in 2/4, 3/4, 4/4, and 6/8
– relationship between rhythm and music

11/12 – very slow or very fast tempos
– gradual and sudden changes from one tempo to another

d) concepts of energy

9/10 – use of a single movement quality

11/12 – simultaneous use of contrasting qualities

e) structural relationships and resulting actions

9/10 – relationships involving a partner
– relationships involving groups
– simultaneous movements of few or many dancers
– mirroring and matching
– meeting and parting
– group circle patterns

11/12 – duets, trios, and other groups
– circle and line formations
– sequential movements
– groups in scattered formation
– relationships and movements:
  – front to back
  – back to back
  – near and far
– leading and following

2. Other sources of stimuli

9/10 – sounds
– simple props and costumes
– events

11/12 – ideas, themes, and masks

3. Compositional forms and structures

9/10 – development of themes, phrases, and sequences

11/12 – creation of social dance studies in which movement material is borrowed from other dance types

4. Improvisation

9/10 – structured improvisation
– improvisation by individuals and couples
– exploration of movement through the use of body actions, concepts of space, shape, time, and energy, and structural relationships
– exploration of movement through the use of music

11/12 – improvisation in small groups
– recall of short improvisations

PRESENTATION

1. Basic presentation skills

9/10 – execution of clear beginnings and endings
– development of the level of concentration and involvement required for effective presentation
– development of skills in projection

11/12 – development of the ability to execute movements effectively
– exploration of differences in style in the presentation of a given dance

2. Critical skills

9/10 – development of the ability to recognize clarity of execution, intensity of concentration and involvement, and effectiveness of projection in dance presentations
– development of some criteria for evaluating social dance presentations
– development of the ability to distinguish between the person and the product

11/12 – giving and receiving of constructive criticism
– appreciation of the personal growth that can take place through performing social dances in a social setting and through critical evaluation of the dances
– consideration of criteria for evaluating an adaptation of an authentic social dance
– consideration of criteria for determining whether a particular setting is suitable for the presentation of an authentic social dance

3. Rehearsal skills

9/10 – memorization and polishing of dance studies through repetition and regular practice
– consideration of the effects of the dance floor or performance space on a presentation
– appreciation of the necessity for commitment to rehearsal

11/12 – appreciation of the various aspects of rehearsal, e.g., scheduling and set-up
– development of an awareness of the dancer's own presence on the dance floor or within the performance space

4. Development of a social dance repertoire

9/10 – improvisation using the set steps while dancing with a partner
– presentation of set social dances
– presentation of easy choreographed social dances

11/12 – presentation of others' social dance studies
– presentation of more difficult choreographed social dances

5. Stagecraft and production skills

9/10 – exploration of the use of simple costume ideas
– development of an awareness and appreciation of team effort
– consideration of different performance settings
– discussion of ways of dealing with the unexpected in performance

11/12 – exploration of simple lighting considerations
– discussion of the use of sound and accompaniment
– re-creation of some aspects of authentic costumes
– discussion of different purposes of performances, e.g., performances for auditions, lecture-demonstrations, or competitions

TEACHING STRATEGIES

TECHNIQUE

Technique classes in social dance will include the following:

– warm-ups and execution of selected steps

– movement across the floor

– dance patterns in couples and lines

Social dances are usually done with a partner or, in some instances, in set formations with a group of individuals. The historical traditions associated with specific dances will determine the types of partner relationships and formations and the dance etiquette. It is important that each student acquire technical skill and control, as well as skill in leading and following, and teachers should emphasize the development of these skills in the Intermediate Division courses.

It is necessary to understand that the study of social dance involves more than simply learning the steps, partner positions, and leads that are aspects of the traditional ballroom dance styles. In recent years jazz and theatre dance have had an influence on social dance styles and on the technical skills required to perform some of these social dances. Teachers should emphasize the learning of more complex steps and dance variations in Senior Division courses.

THEORY

Students should begin to develop their dance vocabulary, both written and spoken, and use it in the study of all the social dance theoretical components. If appropriate, students might be introduced to various types of notation traditionally used for social dance in each period.

Knowledge of the origins, historical development, and social traditions of specific social dances will help students to participate in those dances more effectively.

COMPOSITION

Recent social dance is inherently improvisational. Students will learn the basic steps used in particular dances, such as jive or waltz steps, and then they will improvise step combinations, patterns, and floor patterns. It is also important that students improvise while creating compositions that deal with the specific ideas and problems listed for Social Dance courses.

It is important that teachers provide students with opportunities to be involved in creative projects in their social dance studies. Teachers should discuss with their students the various types of choreography that can be created for exhibitions of social dances. As part of their study of choreography, students could view rock videos, movies, or television shows, or attend a ballroom dance exhibition, since these media could provide students with ideas for their own creative projects.

PRESENTATION

Presentation is an essential activity in social dance. From the beginning of each course, teachers should encourage students to perform the social dances with their partners in the classroom. In the Intermediate Division, emphasis would be placed on the presentation of such basic ballroom dances as the waltz, fox trot, jive, and cha-cha, and if possible some simple court dances, such as the branle and pavane. In the Senior Division, emphasis would be placed on the presentation of more difficult dances, such as the tango or merengue, court dances such as the allemande and galliard, and dances that combine elements of social dance with those of other dance types.

Exhibitions to demonstrate dancing skill and mastery are a tradition in social dance. Today some of the most technically difficult and innovative performances in social dance can be seen at such exhibitions. As part of their Social Dance courses, therefore, teachers may wish to provide students with opportunities to acquire the necessary skills to prepare them for participation in exhibition performances of social dance.

SELECTION OF THE DANCE TYPES

In the selection of the dance types to be taught, the students' needs, interests, and backgrounds will be taken into consideration.

It is particularly important to keep in mind that students' backgrounds and abilities in dance technique may be quite different, since some students will come to the Ontario Academic Course (OAC) in dance with one course in dance, while others could have as many as eight. Nevertheless, the function of the OAC as a course that prepares students for university must be maintained. Like all the courses in this guideline, the OAC curriculum distinguishes between dance education and dance training.

The five dance types authorized for study in the OAC are modern dance, ballet, jazz dance, folk/ethnic dance, and social dance. Students will study either three of these dance types *or* two of these dance types and dance composition. Composition is included as an alternative to a third dance type, since it is an important activity in the study of all the types and since it is crucial to the development of the art of dance. Each of the three dance types, or each of the two dance types and composition, will be given equal emphasis.

CONTENT

The following points must be taken into consideration when selecting the dance types:

1. The OAC must include modern dance as one of the required dance types, since nearly all universities offering a specialization program in dance require candidates to audition in modern dance.
2. It is recommended that the second choice of dance type be either folk/ethnic dance or social dance, since students should develop understanding of and technical skill in dance beyond that gained in the study of modern dance, ballet, and jazz dance. Understanding the various functions of dance in society may enable students to broaden their appreciation of the cultural diversity of various societies. In schools where it would be more appropriate, the folk/ethnic or social dance component might focus primarily on character dance or on preclassic court dances.
3. If composition is selected instead of a third dance type, ballet must be chosen as the second dance type. In this case, character dances and early court dances should be included.

Any *one* of the following core combinations is thus possible:

– modern dance, folk/ethnic dance, and ballet

– modern dance, folk/ethnic dance, and jazz dance

– modern dance, social dance, and ballet

– modern dance, social dance, and jazz dance

– modern dance, ballet, and jazz dance

– modern dance, ballet, and dance composition

Although the course content for the OAC is presented in this guideline in separate categories – i.e., in the areas of technique, theory, composition, and presentation – teachers should ensure that more than one of these components is explored within a specific project or assignment. For example, teachers must integrate theoretical and practical aspects of dance; scientific theories about movement and dance, theories about creative processes, and information on the effects of physical and emotional stress on performances can be brought to life in the students' minds if they are linked with actual practical experiences.

Since dance is one of the arts, it is important that students be provided with opportunities to experience dance as art and to be involved in creation and presentation.

In the OAC in dance, emphasis should be placed on independent work and study. Projects and assignments can be designed to suit the interests and needs of individual students.

High standards of achievement in the four program components – technique, theory, composition, and presentation – must be expected and maintained.

Teachers should refer to the chapter entitled "The Ontario Academic Course in Dance" in *Part A: Program Policy* of this guideline for the specific objectives for the OAC and for information on evaluation of student achievement.

Teachers may select specific course content from the specialized courses in Modern Dance, Ballet, Jazz Dance, Folk/Ethnic Dance, and Social Dance given in this guideline, keeping in mind that technique classes should challenge the students to develop further their technical ability while refining existing technical skills.

The following course content can be used in the study of any of the five dance types of modern dance, ballet, jazz dance, folk/ethnic dance, and social dance.

TECHNIQUE

Students should review the technical work that they have already done in the dance types chosen, and they should demonstrate improvement in the technical aspects studied in the OAC.

1. Body positions and movements
- total-body positions
- arm, head, and foot positions
- axial and locomotor skills
- combinations and patterns

2. Spatial dimension
- direction, level, focus, and facing

3. Dimension of time
- rhythm and tempo

4. Dimension of energy
- movement qualities

5. Relationships
- group formations and connections

6. Stylistic considerations
- emphasis on control and on style of movement, with special attention to alignment, balance, co-ordination, flow, development of musicality, and development of a sense for phrasing

Students should explore technical concepts and actual techniques that have been borrowed and/or adapted from other arts and used in dance. They should also polish the techniques required to perform their own compositions or performance pieces.

THEORY

Teachers will note that the content given here is quite extensive and that students should not be expected to study all of the topics in depth. Teachers should also take into consideration students' backgrounds and needs when choosing topics to be emphasized. Larger projects can be broken down into units that focus on one aspect at a time. Group work should be encouraged.

All students will complete a major written project that involves research in dance and that is approximately 1000-1500 words long.

1. Dance types and styles
- in-depth study of the stylistic differences between dance techniques found in modern dance, ballet, jazz dance, folk/ethnic dance, and social dance
- discussion of the range of careers in the various types of dance
- exploration of factors that may influence the way in which a dancer prepares a piece for such different types of auditions as auditions for entrance into a dance school, program, or company, or auditions for participation in musical theatre, in a concert or play, or in a television or videotape production

2. The elements of dance
- examination of ways in which dance can be recorded, e.g., in written descriptions or in notation systems, or on film, videotape, or slides
- examination of ways of recording dance that accurately reflect the way the elements of dance are used in a specific composition

3. Aesthetic aspects of dance

– discussion of definitions of aesthetics and art

– discussion of personal preferences in dance in order to develop each student's aesthetic criteria

– discussion of students' aesthetic criteria for determining when and why dance might be considered art

– consideration of the interdependency of the arts in relation to dance presentation

4. Scientific aspects of dance

– discussion of questionable movement habits and idiosyncrasies

– use of concepts in movement analysis to evaluate peers' achievements in placement, alignment, balance, and use of movement elements

– study of the literature on dancers' eating dysfunctions and disorders

5. Historical and cultural aspects of dance

– examination of aspects of Canada's diverse cultural heritage (including traditions of its founding peoples) that have had an influence on dance types in Canada, e.g., subject matter or images that occur in choreography, costumes, and sets

– examination of the various types of professional dance training in Canada and the individuals and institutions associated with each

– examination of the growth of dance in Canadian education and in such professional settings as the National Ballet School, the school of the Toronto Dance Theatre, and L'école supérieur de danse du Québec (the school of Les Grands Ballets Canadiens)

6. The relationship between music and dance

– investigation of similarities in the historical development of music and dance

COMPOSITION

1. Composition of dance studies

Students will create a minimum of *four* dance studies, i.e., a solo, a duet, a trio, and a study involving a group of dancers. The same dance type must not be used for all studies. Any of the studies could be used as an audition piece, a piece for formal presentation, or the major composition project (see *Dance, Part A: Program Policy*, page 43). Student choreographers may need to ask dance students from other classes to present their compositions.

Exploration of movement for the purpose of creating dance studies will include the following:

– use of movement as a source of stimuli (i.e., body actions, concepts of space, shape, time, and energy, and structural relationships)

– use of other sources of stimuli

– organization of ideas using compositional forms and structures

– improvisation

Students should compose dance studies in a variety of styles to be performed for different purposes and in different settings.

After discussing various types of auditions, students will prepare an audition piece that is appropriate for a specific audition, e.g., an audition for entrance into a university or professional dance program.

2. Critical skills

– discussion and exploration of methods and elements that are common to various arts

– preparation of a written critique of a dance study, a short choreographic work, or a presentation

– recording of personal responses and experiences in the creation of dance compositions

PRESENTATION

1. Presentation skills

– further development of basic presentation skills

– participation in informal dance presentations as a dancer

– participation in informal dance presentations as a choreographer

– participation in a formal dance presentation as a dancer and choreographer

2. Critical skills

– recording of personal responses to experiences in dance presentation

– exploration of the interdependency of the arts in presentation

– further work in development of criteria for evaluating presentations

3. Rehearsal skills

– further work in the organization and conducting of rehearsals

4. Development of a dance repertoire

– further development of each student's own repertoire

5. Stagecraft and production skills

a) Students will develop a mock administrative plan for a dance production, which should include consideration of the following:

– definition of individual administrative roles and responsibilities

– definition of production roles and responsibilities

– development of a schedule for rehearsal, set-up, advertising, etc.

– development of a plan for advertising

– development of a plan for ticket sales and program production

– creation of an estimated budget

This project should be integrated with studies in composition and theory.

b) Students will develop a comprehensive outline or artistic score of the choreography for a dance that could or will be created, including the following:

– a brief description of the choreographic idea

– anticipated approach to the choreography

– casting

– costuming

– accompaniment

– special set or stage requirements

– special lighting considerations

This project should also be integrated with studies in composition and theory.

TEACHING STRATEGIES

Teachers should refer to the subsection on general teaching strategies given in the introduction (see pages 5-7). They should also refer to the specific teaching strategies provided for each of the five dance types and for the Dance Composition course, as appropriate, in the chapter entitled "Specialized Courses".

Glossary of Terms

Aesthetic. This term, as used in this guideline, refers to the appreciation of the beautiful, to ideas about the nature and impact of art, and to criteria for critiquing works of art.

Axial movements. The actions of body joints and of the muscles controlling those joints, including flexion, extension, and rotation. These movements are usually executed in place, rather than through space.

Axial skills. Competency in the execution of actions that involve the movement of joints, such as bending, extending, flexing, stretching, contracting, reaching, twisting, and rotating.

Barre. The pole or railing, usually mounted on a wall, that provides hand support for the dancer during a technique class.

Biomechanics. Biomechanics is the theoretical and practical study of the mechanical principles of human movement. Some concepts of biomechanics that are of particular importance in dance technique are posture, alignment, turn-out, control of centre, principles of stretching, landing and take-off, shock absorption, balance, momentum, and turning.

Choreography. This term is used to mean either the act of creating movement for dance or a complete dance piece or work, e.g., *Swan Lake* or *Night Journey*.

Combination. A set pattern of movements and steps usually taught in a dance technique class for the purpose of helping students learn and/or master specific dance skills.

Composition. This term is used to mean the following: a dance study; choreography that involves the use of certain elements of dance to solve specific problems; and experimentation with movement in order to create dance.

Compositional forms and structures. Terms such as *theme and variations, ternary (ABC) form, rondo,* and *canon* are used to denote the formal structures in which movement can be organized. Terms such as *duet* and *trio,* which describe the organization of groups of dancers, and *symmetrical, oppositional,* and *successional,* which describe spatial relationships, are used to define the relationships among the dancers.

Contemporary. Ballet, modern dance, and jazz dance may be called *contemporary* if the choreography goes beyond the compositional forms and structures, steps, movements, and/or subject matter traditionally associated with the specific dance type.

Dance notation. A system of signs, figures, and abbreviations used to record and document dance, e.g., Labanotation and Benesh notation.

Dance style. The distinguishing way in which dance is choreographed, staged, or executed.

Dance techniques. The specialized methods used in dance training. See also *Syllabus or training method.*

Dance terminology. Dance terminology includes the technical names for specific dance positions, movements, steps, and movement and step combinations, as well as the traditional terms for the sections of ballet technique classes (e.g., *enchaînement, adage,* and *allegro*) and stage terminology (e.g., proscenium stage, thrust stage, and arena). See also *Syllabus or training method.*

Dance types. Dance genres are referred to in this document as dance types and include the five types authorized for study: modern dance, ballet, jazz dance, folk/ethnic dance, and social dance. Ballroom dance is included in the study of social dance.

Elements of dance. The elements of dance are space, shape, time, and energy. Each element may have several aspects; for example, some aspects of the dimension of space are direction, level, focus, facing, floor patterns, and patterns in the air.

Ensemble. The term *ensemble* can be used to mean a group of dancers or the cast in a production, or it can refer to the activity of working in a group.

Exercise biochemistry. The study of biochemistry in relation to exercise.

Exercise physiology. The study of physiology in relation to exercise.

Fitness. The good overall physical condition of the body.

Fitness components. Criteria for determining fitness, that is, flexibility, strength, muscular endurance, cardiovascular endurance, and ability to relax.

Improvisation. Extemporized movement. Dancers engage in this process of exploring spontaneous responses in order to stimulate creativity in movement.

Kinesiology. The study of human movement.

Kinesthetic. This term refers to the perception of muscular movement and muscular tension, and is used in connection with the recognition and remembering of both body movement and static positions.

Locomotor movement. Movement through space, rather than in place; e.g., walking, running, jumping, hopping, leaping, crawling, and rolling.

Motor learning. The study of ways in which humans learn motor skills and ways to improve the learning of these skills.

Movement quality. This term refers to the appearance of the movement that results from the way in which muscle energy is released. Some movement qualities are swinging, sustained, suspended, vibratory, percussive, and collapsed.

***Pointe* shoes**. The shoes having a block of rosin in the toe that are worn by ballerinas. Also called *toe shoes*. Dancing in *pointe* shoes is also called *dancing on pointe*.

RICE. This acronym for "rest, ice, compression, and elevation" refers to a standard method of treating minor injuries.

Stimulus. A stimulus provides the motivation to create movement. Elements of movement and dance can be sources of stimuli; e.g., actions of the whole body, actions of isolated body parts, space, shape, time, and energy. Other stimuli to creativity could be music and other types of sound, props, pictures, poetry, themes, lighting, ideas, and emotions.

Syllabus or training method. The way in which a dancer is trained to dance a dance type is often called either a *syllabus* or a *training method*. Within and between the dance types, some concepts, techniques, steps, and positions will be similar, others will be unique.

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